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LUITPOLD ST., 24.
BERLIN, W., March 14, 1909.

The famous Aix-la-Chapelle à Capella Choir, 325 strong, gave two concerts in Berlin the past week with triumphant success. The Kaiser City, curiously enough, with all its many and varied musical institutions and organizations, has no great permanent à capella chorus. To be sure, the Philharmonic and Singakademie choirs occasionally sing an unaccompanied number, but their real field is the oratorio. The Aix-la-Chapelle organization makes a specialty of singing works without accompaniment, and it can well lay claim to being the greatest organization of its kind in Germany. In point of absolute finish and effective dynamics it is not quite equal to the celebrated Philharmonic Choir, which is without a peer; yet these 325 ladies and gentlemen sing with remarkable technical precision and expression. Their interpretations of Bach's motet, "Jesu, meine Freunde," and of the "Seeligkeiten" from Liszt's "Christus" were wonderful and worthy of the greatest admiration. The choir has been admirably schooled by Aberhard Schwickerath. As a conductor this gentleman was a bit angular in his movements, but he has a very definite idea of what he wants and he produces really great effects. Surprisingly good was the intonation of the singers and the way they kept to the key. Latter day composers do not give much attention to à capella music, so the choir has to draw largely from seventeenth and eighteenth century sources, although they sang several beautiful numbers by Brahms. The Aix-la-Chapelle organization on the whole is extremely well balanced, although the best vocal material seemed to be among the sopranos. The singers all entered into their work with great zeal. There is something very inspiring and uplifting in the singing of such a great unaccompanied choir. The two concerts given at Blüthner Hall and the Philharmonie were well attended.

Marcella Sembrich's second concert was given at the Philharmonie Sunday morning and was sold out, notwithstanding the fact that the Berliners are not fond of going to matinees and that the celebrated diva's first concert had taken place scarcely more than a week before. This time the singer appeared with piano only; her accompaniments were played again by Frank La Forge in a very finished and sympathetic manner. He again accompanied everything from memory and followed the soloist's slightest whim with remarkable fidelity. Sembrich sang a mixed program, including old English songs, a Handel aria, lieder by Schumann, Schubert and Bizet and two songs by Frank La Forge. She was in splendid form and sang with consummate vocal art and rare musical intelligence. She was called upon to repeat numerous program numbers, and at the conclusion of the concert she also added several encores, one of them being her favorite Strauss waltz, "The Voices of Spring." A few days after her first concert the American Ambassador, Dr. Hill, and Mrs. Hill gave a reception at their home for Madame Sembrich, to which about twenty-five members of the American colony, recruited mostly from the musical contingent, were invited. On this occasion Madame Sembrich told me that she was exceedingly nervous throughout her first concert here and that during all her long career she had never wholly been able to conquer her stage fright. It seems strange that an artist of thirty years' experience before the public should still be so nervous.

At the fifth symphony concert of the Blüthner Orchestra under Karl Panzner the acquaintance was made of a new violinist, Hans Kolkmeier, the concertmaster of the Bremen Philharmonic Orchestra, of which Panzner has been the conductor for a number of years. Kolkmeier, who was the soloist both at the matinee and evening concerts, played Bruch's second concerto in D minor, revealing himself a solid, scholarly violinist, who sits firmly in the saddle, as far as technical requirements go, and whose natural musical nature is well developed. He is not a genius and he will hardly make a career as a soloist, but he is a commendable, reliable performer. The other program numbers were Handel's concerto grosso in D,

Haydn's symphony No. 13, and several Wagner excerpts. It is a deplorable fact that the acoustical properties of Mozart Hall are so inferior. This was especially noticeable in the Wagner numbers.

Jan Gesterkamp, the second concertmaster of the Philharmonic Orchestra, is a violinist whose physiognomy is well known to Berlin concert goers, but whose art was a sealed book to most of them, not excepting the critics, until last Thursday evening. On that date he gave a concert, accompanied by the Philharmonic Orchestra, playing three concertos, namely, the Mozart D major, the Brahms and the Vieuxtemps E major. I must confess that Gesterkamp surprised me. He has an immense technic, a beautiful, warm, penetrating tone, a conception revealing esprit and good taste, both in a high degree, and a warm blooded, spirited delivery. His left hand facility is of a very superior order. Rarely does one hear such honest, clean cut passage work and such absolute purity of intonation. The work which best suited his individuality was the Vieuxtemps concerto, of which he gave a rousing performance. He has just the kind of rapid staccato and brilliant technic which this work calls for, and his rendition of it stamped him a virtuoso of the first rank. It is strange that this first Vieuxtemps concerto is so little played, while the fourth is done to death; personally, I greatly prefer the first, which with orchestra is a beautiful and effective composition. It is virtuoso music in the best sense of the word, and the great Belgian violinist,



GEMMA BELLINCIONI.

Engaged for the Manhattan Opera Next Season.

although he was only nineteen years old when he wrote the work, made of the orchestra part far more than a mere accompaniment. Gesterkamp, who was admirably supported by the Philharmonic Orchestra under Kunwald's genial direction, scored a big and well deserved success. It is a pity that a violinist of Gesterkamp's caliber should be compelled to sink his identity in an orchestra, but "chill penury" has not yet been able to dampen that ardent soul and he may yet make a name for himself.

An enormous success was achieved by Efrem Zimbalist, the young Russian violinist, who is so rapidly coming to the fore. His was a noble reading of the Tchaikowsky concerto; rarely have I heard the exotic beauties of the first movement so admirably brought out or the Cossack and Asiatic moods of the finale so effectively illumined. Zimbalist is a lyric artist, but he can also play with abandon, as he did on Wednesday evening; yet he retains perfect outward composure, even when playing with the greatest inner fervor. This is said to have been a characteristic of the marvellous Wieniawski. Zimbalist gave a very finished performance of Handel's E major sonata and of works by Glazounow, Sarasate and Paganini. The Chopin E flat nocturne he played with Sarasate-like finish and exquisite beauty of tone. Paganini's "Witches' Dance" was given with great virtuosity, although one could have wished for more fire. The artist was applauded to the echo, and he responded with numerous encores. A large audience was in attendance and it now looks as if this new Russian star had gained a permanent hold upon the Berlin public.

Several new pianists were heard during the week, some of whom deserve special mention. Lotte Kauffmann, who gave a recital at the Singakademie on Saturday, playing Beethoven's C minor variations and works by Bach, Chopin, Schubert-Ansorge, Rameau and Liszt. The young

lady produces a sympathetic tone and she has a well schooled, clean cut technic; she also plays with feeling and has a certain veiled, dreamy mode of expression that will appeal to sensitive, poetic natures. There is nothing big or heroic about her artistic makeup as yet, but in the smaller pieces she made an altogether charming impression.

Another debutant was O'Neil Phillips, who is, I believe, an Englishman or Australian. He gave a recital at Scharwenka Hall. The young man made a very good impression. Like his famous teacher, Busoni, he is an intellectual rather than an emotional performer. His opening number, Bach's D minor toccata and fugue, was admirably played with clear, precise technic, with a full singing tone and with excellent pedaling and phrasing. Two short sonatas by Scarlatti in G major and G minor also received an excellent interpretation at his hands, and in the prelude, aria and finale by César Franck he displayed his superior musicianship to good advantage. Chopin would bear more sentiment than he has yet to give, but in compositions by Liszt and Busoni it was evident again that O'Neil Phillips is a pianist of no mean order, whose artistic aims are honest and lofty.

Dr. Leopold Schmidt, the well known critic of the Berlin Tageblatt, delivered a lecture on Richard Strauss' "Electra" at Scharwenka Hall on the 11th, which was well attended and listened to with rapt attention. In introducing his subject Dr. Schmidt dwelt upon the fact that Strauss' latest music-drama displeases a large number of musicians, declaring, however, that this was no sign that it was not a great work. Works of real and enduring importance, he said, had almost invariably called forth censure at first. He argued that it could not be expected that the musical public in general would immediately understand and appreciate such a complicated and original composition. He said that Strauss is a symphonist and not a dramatist, and as the orchestra carries the burden of the score, "Electra" might be called a symphonic poem with song. He gave a brief description of the drama itself and then illustrated at the piano Strauss' musical setting of it. Dr. Schmidt has a pleasing personality and a quite impressive way of presenting his thoughts to his audience. The views he presented of "Electra" in particular and on the new and striking in general were sound and legitimate and showed that the lecturer is a man of deep knowledge and conviction.

Richard Burmeister gave a concert at Blüthner Hall on Friday, at which he had the assistance of the brothers Woiku. Burmeister played the Chopin C minor polonaise, two Mendelssohn songs without words, and numbers by himself and Liszt. Petrescu Woiku was heard in Burmeister's G major "Concert Romance" and Dvorák's "Humoresque"; the two brothers played together Sarasate's Spanish dance, "Navarra," for two violins. The violinists made a rather flighty impression and did not appear to be in good form, as my assistant informs me. But Burmeister himself played splendidly, scoring a big success. His own two compositions for piano were very well received. Perhaps Burmeister's greatest artistic achievement of the evening was in Liszt's "Benediction de Dieu dans la Solitude," in which his exposition of the composer's meaning was remarkably clear. Technically, too, it was impeccable. In the smaller numbers he played with a great deal of artistic refinement and subtle musical insight. The "Songs Without Words," for instance, were perfect gems of interpretation. Burmeister is a pianist with a beautiful, legitimate piano tone; he has an inborn sense of tone color and he has a musical nature full of emotion and fervor. The artist was enthusiastically applauded.

August Scharrer was engaged to conduct the twentieth symphony concert of the Blüthner Orchestra. It was a Wagner program, as far as the orchestra numbers were concerned. Tchaikowsky's G major piano concerto was played between the orchestra numbers by Günther Freudenberg. Scharrer recently had a big success with the orchestra at Frankfurt-on-the-Oder, where he conducted the "Coriolan" and "Leonore" (No. 3) overtures and Beethoven's fifth symphony. Between these numbers Alfred Wittenberg played the Mendelssohn concerto, and he was so pleased with Scharrer's conducting that he has engaged him to conduct his second concert, which he is to give here next season with the Blüthner Orchestra.

Berta Gerster-Gardini promises to become Etelka Gerster redivivus. She is the second daughter of the celebrated diva and she has very much the same kind of a voice and the same extraordinary natural coloratura that made her mother so famous. The young singer was introduced to Berlin musical circles last evening, when Madame Gerster gave a big reception at her home, to which some 150 people were invited, representing the elite of Berlin's musical and artistic world. A stage had been improvised and scenes from three different operas, to wit: "Bastien and Bastienne," by Mozart; "Zanetto,"

by Mascagni, and "Cendrillon," by Massenet, were given by pupils of Madame Gerster. Fräulein Gerster appeared in the Mascagni work in the part of Silvia. She proved to have remarkable histrionic talent, as well as great vocal ability. She was enthusiastically acclaimed. A big hit was also made by Betty Callish, a beautiful young girl, who was born in Holland and brought up in London. She has a dramatic soprano voice of unusual beauty and she sings with great verve and temperament. "Zanetto," which I heard on this occasion for the first time, is not one of Mascagni's most inspired works. Altogether charming is Mozart's comic opera. Lisbeth Paulin, as Bastienne; Lotte Kolitz, as Bastien, and Otto Neudorf, as Colas, all made good impressions. The pupils who were heard in "Cendrillon" were: Kathe von Schuch, the daughter of the famous Dresden conductor, in the title role; Stefanie Perret, as Madame de Halthère; Ilka von Horn, as La Fée; Clara Staude, as Noémie, and Mildred Lamax, as Dorothee, the girls all singing with a great deal of charm and credit to their distinguished teacher.

Alma Stenzel, the young American pianist, who some years ago attracted a great deal of attention as a prodigy, after a long sojourn in England, has returned to Berlin, and she will now make this city her headquarters. Miss Stenzel is now a grown woman, and in her art, too, as in her physical stature, she has broadened and matured until she is now full-fledged. I recently heard her play and was very favorably impressed. She has a beautiful tone, a clear, limpid technic and keen musical judgment; she also has warmth and a winning personality. Next fall she will be heard here with orchestra. Like most of her colleagues, she will henceforth give part of her time to teaching.

The Wiesbaden Royal Opera has recently signed a five years' contract with Rose Schoverling, of New York, a pupil of Etelka Gerster. She will enter upon her new engagement next September, and during next season she will sing all of the principal lyric and lighter dramatic roles.

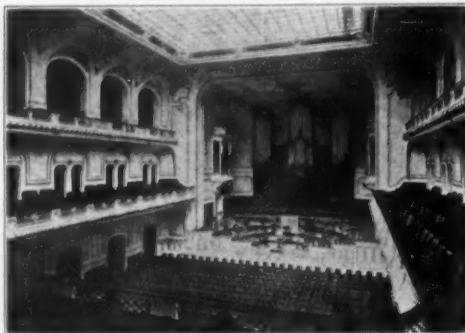
Jeannette Durno, the distinguished pianist of Chicago, recently spent a few days in Berlin, but she did not appear here in public. She will stay in Paris the remainder of this season.

Madame Avani-Carreras, who is probably the greatest of the young Italian women pianists, meets with flattering success wherever she appears. A recent concert of hers in Stettin drew forth encomiums on the part of the press such as one reads only in connection with the greatest artists. Madame Avani-Carreras not long since gave two chamber music concerts here in Berlin in conjunction with two countrymen of hers, which also proved to be very successful.

Lucy Francisco, of Richmond, Ind., who has been studying here this winter, will sail for home next week. Miss Francisco has been perfecting herself here in three branches of music, having had piano instruction with Xaver Scharwenka, vocal with Georg Fergusson, and theory and composition with Edgar Stillman-Kelly. The young lady is the head of the musical department of Earlham College, of Richmond.

Leoncavallo has been writing his memoirs. The book has not yet appeared, but parts of it were recently quoted in the Italian paper—Lo Spettacolo. This is how "Pagliacci" came to be written, according to the composer's

own account: "Maurel, the well known French baritone, had promised me that he would recommend me to Ricordi. This promise encouraged me so much that I pawned the furniture of my room and went to Milan. Maurel was true to his word and actually did recommend me to Ricordi, who, after considering the matter for a long time, finally gave me an order to write the music to 'Medici.' For this I received 2,400 francs, in monthly instalments of 200 francs each, in consideration of which I had to agree to finish the opera within a year. It was completed in time, but Ricordi refused to bring it out, so for the next three years I was compelled to exist by giving lessons in Milan. After the great success of 'Cavalleria Rusticana' I lost all patience; I became desperate, and resolved to make one more supreme effort. Within five months' time I wrote the text and music to 'Pagliacci,' and Sonzogno bought the opera after having read the text alone, and Maurel was so enchanted with it that he had it produced in Milan on May 17, 1892. The success of the work, as is well known, was quite as great as that of 'Cavalleria Rusticana,' and its name and reputation spread like wildfire. When Catulle Mendès read the French translation of the libretto and saw that the subject was similar to that of his 'Femme de Tabarin,' he thought I had stolen it from his work, and he determined to bring suit against me, but desisted after hav-



THE NEW MUSIC HALL AT HAMBURG.

ing been convinced that others had had similar ideas to those of his 'Tabarin.' I really knew nothing about his drama and my stuff was taken from real life, from a lawsuit that occurred in Cosenza, when my father was judge there. The news that the hero of my opera is still living will be of interest. He has been discharged from prison and now is in the service of the Baroness Sprovier, in Calabria. If the affair with Mendès had really come to the courts this man would have appeared as witness. I regret that this did not happen, for in the testimony of poor Alessandro (that is the real name of my Canio) in describing his crime, his insane jealousy, his trials and tribulations, we would have had a rare and intensely dramatic scene."

ARTHUR M. ABELL.

Tilly Koenen's Vienna Success.

Tilly Koenen, the noted Dutch contralto and lieder singer, who will tour this country next season under the management of Hanson, sang in Vienna March 11, with brilliant success. A large audience was in attendance, including many members of the court society, and Miss Koenen was rapturously applauded. For the past six years her concerts have been among the principal features of each musical season in the Blue Danube City. At present she is singing in Bavaria and will make an extended tour of Holland.

MADAME NORDICA GETS OVATION AT CARNEGIE HALL.

Lillian Nordica, in a gown of shimmering white satin, having the bodice garnished with a rope of pearls and defying the fashion of a hat at afternoon functions, received a great ovation when she came before the huge audience assembled at Carnegie Hall Tuesday of last week to give her recital, twice postponed on account of indisposition. The reception to the popular prima donna was hearty, prolonged, and in the course of the afternoon she received flowers enough to decorate a palace from basement to top story. Singing, which so often disfigures a beautiful face, seems if anything to enhance the charm of Nordica's expression. Her countenance is a study and must be a delight to physiognomists. The handsome features, the frank, honest eyes, the almost masculine chin, and the deep dimple in one cheek, which gives the piquant feminine charm, are altogether irresistible. Madame Nordica was in excellent voice, revealing scarcely a trace of her recent illness. Her high tones have all of their former opulent color and brilliancy. As a lieder singer, Madame Nordica has improved immeasurably since her last concert in the same hall two years ago. For an opera singer to become a satisfying lieder interpreter is an achievement, and Madame Nordica may now be ranked with the best in the field.

The fact that Albert Spalding assisted in the program for the afternoon, added greatly to the musical enjoyment. This was the list of numbers:

Mein Freund ist mein.....	Cornelius
Stille Sicherheit.....	Franz
Im Kahne.....	Grieg
Madame Nordica.	
Introduction and Rondo Capriccioso.....	Saint-Saëns
Mr. Spalding.	
Mein Liebe ist Grün.....	Brahms
Seligkeit (Otto Requette).....	Van der Stucken
Im Mitten des Balles.....	Tschaikowsky
Zügnung.....	Richard Strauss
Madame Nordica.	
Der Nussbaum.....	Schumann
Ich Grolle nicht.....	Schumann
Waldeggespräch.....	Schumann
Madame Nordica.	
Vieille Chanson.....	Bizet
Nell (Leconte de Lisle).....	Faure
Matinata.....	Leoncavallo
Care Selve (Frém Opera Atalanta).....	Handel
Madame Nordica.	
Berceuse.....	Faure
Polonaise in A.....	Wieniawski
Mr. Spalding.	
Twilight (Mary Baldwin).....	Walter Rummel
There Was an Ancient King (Heinrich Heine).....	Georg Henschel
Damon (Goethe).....	Max Stange
Madame Nordica.	
An die Musik (Schober).....	Schubert
Der Erlkönig (Goethe).....	Schubert
Madame Nordica.	

Madame Nordica essayed few novelties, and her program was all the more charming on account of that. She indicated frequently during the afternoon that she has made a profound study of the poetic and dramatic intentions of the authors she illustrated. Her singing of the Schumann lieder and the French songs was particularly effective and convincing. She was compelled to repeat "Ich Grolle Nicht" and a part of Leoncavallo's "Matinata." Naturally, in Schubert's setting of "Der Erlkönig" the listeners were thrilled by the singer's power to depict the different characters in this weird and wonderful song. Madame Nordica is above all a dramatic singer, and in this branch there are few artists who surpass her. For one of her encores Madame Nordica gave Mrs. Beach's optimistic song, "The Year's at the Spring," a setting from Browning's "Pippa Passes." The last line of the poem, "All's well with the world," resounded through the large auditorium like a joyous shout. Andre Benoit and Walter Damrosch played the piano accompaniments for Madame Nordica. Spalding was received with much enthusiasm, and the young and gifted American violinist had the assistance of the piano of his official accompanist, Alfredo Oswald. After the recital more than half the audience lingered while Madame Nordica sang the Valkyrie calls from "Die Walküre."



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LEIPSIK, March 10, 1909.

The first five of the annual examination concerts (Prüfungen) of the Leipzig Conservatory have been played on Tuesday and Friday evenings, February 16, 19, 26; March 2 and 5. It will probably require six more evenings to accommodate all of the candidates, though the composition classes will not present orchestral works, as in the past. The compositions brought will include, with the exception of an orchestral suite, only vocal and chamber music. The five concerts already played have produced no sensational talents, yet the performances have shown a high standard of work. The orchestra of about seventy students, under Hans Sitt, is, as usual, a useful and reliable accompanying body. There are always so many available players for this orchestra that they are divided into relays for the several weeks of the annual examinations. So is the relay plan necessary at other times during the year. In most instances the student plays but one or two movements of a concerto for his Prüfung, but those details are not indicated now. The printed programs for these concerts show, in each case, who has been the candidate's instructor. In this report instructor names are given in parentheses. The lists are as follows:

February 16—Bach, D minor piano concerto, Paul Kröhne, of Zwickau (Ruthardt); Saint-Saëns, A minor cello concerto, Bruno Einhorn, Lodz, Russia (Klengel); Mendelssohn, B minor piano capriccio, Annie Meissner, of Glauchau (Ruthardt); Liszt, ballade for baritone and piano, "Vätergruft," Paul von Loui, of Bornä (Lindner); Moscheles, G minor piano concerto, William Davies, Wilkesbarre, Pa. (Wendling); Mendelssohn, violin concerto, Wilhelm Hausska, of Leipzig (Hilf); Chopin, E minor concerto, Käthe Döll, of Leipzig (Josef Pembaur, Jr.).

February 19—The Nicolai-Liszt organ overture, "Ein feste Burg," Mary Steuber, of Atlantic City, N. J. (Heynsen); David's E flat concertino for trombone, Otto Steglich, of Noitzsch, Saxony (the late Rob. Müller); Klengel's D minor cello concerto, Michele Rossa, of Naples (Klengel); Reinecke, B minor piano concerto, Linda Frommhold, of Leipzig (Von Bose); soprano cavatina, with piano, Rossini's "Barber of Seville," Louise Bowden, Nottingham, England (Emma Baumann); solo piano pieces, Chopin, E major etude, Brahms, B minor rhapsodie, Ethel Baird, Edinburgh, Scotland (Pembaur, Jr.); Lalo, F major violin concerto, Benjamin Gaissinsky, of Niko-

lajeff, Russia (Hans Becker); Beethoven, C minor piano concerto, Ernst Simon, of Leipzig (Von Bose).

February 26—Mozart D minor piano concerto, Baroness Sarolta Vay, of Tiszaölök, Hungary (Pembaur, Jr.); Ritter's viola fantasia, op. 36, with piano, Erich Heinze, of Leipzig (Bolland); Bach, D minor piano concerto, Felicia Bomash, of Wilna, Russia (Teichmüller); Bärmann's clarinet fantasia on Bellini themes, with piano, Max Urban, of Breslau (Heyneck); Saint-Saëns, G minor piano concerto, Max Spindler, of Chemnitz (Pembaur, Jr.); Paganini, D major concerto, Gabriel del Orbe, of La Vega, San Domingo (Hilf); Chopin, E minor concerto, Dorothea Burghelm, of Leipzig (Ruthardt).

March 2—Bach, C minor organ prelude and fugue, Paul Kröhne, of Zwickau (Karl Straube); Rheinberger, A flat piano concerto, Gabriele Kraus, of Weipert, Bohemia (Pembaur, Jr.); Weber, F major bassoon concerto, Karl Leuschner, of Schleiz (Franz Freitag); Brahms, solo piano pieces, A major intermezzo, G minor ballade, E flat rhapsodie, Heinrich Wollfahrt, of Hamburg (Reckendorf); Bruch, G minor violin concerto, Marie Bastianelli,

(Frau Hedmond); Bruch, D minor (second) violin concerto, Julie Hacke, of Leipzig (Sitt); Rachmaninoff, C minor piano concerto, Sophie von Akimoff, of Tiflis, Caucasasia (Wendling).

The five American and other English speaking candidates above shown have made performances entirely creditable to them. Mr. Davies, who played in a soundly musical manner, will return to his home in Wilkesbarre this summer. Organist Miss Steuber's plans are not known, neither could her playing be heard for this report. Miss Bowden, of Nottingham, showed fair use of a good voice, and Miss Baird, of Edinburgh, played in wholesome, able bodied way. Miss Bastianelli, of Rochester, will return home this season. Besides this very creditable Prüfung she has shown fine work at the head of a string quartet, and her talent seems sufficient to call her as an agreeable solo artist. Tomorrow her younger sister, Helen, who has been cellist of the same student quartet, will play the Klughardt "Concertstück" as her Prüfung. Violinist Del Orbe, of San Domingo, may be also reckoned from the New World. He is a most gifted, if not yet over industrious player, and a few seasons' more work may give him high standing in good violin company.

Of the less known piano concertos given, the Rheinberger was represented by its first movement, splendidly played by Fräulein Kraus. The content is, in part, church-like, giving a sturdy, classic flavor. It seems to have absolute value, and one wonders why it has never become better known. The second and third movements of the Rachmaninoff C minor were given. They may be of less inherent musical weight, but they sound so well and furnish so much chance to play that many artists will hold to them for these practical reasons. They were very agreeably played by Fräulein Akimoff, who returns to Russia immediately.

The Leipzig Conservatory was first formally opened for instruction on April 2, 1843. On March 29, 1844, occurred the first "Hauptprüfung." It was given in the old Gewandhaus, with the assistance of Gewandhaus men. Four days later ten organ pupils gave their examination concert in the Nicolai Kirche. In the early seasons of the conservatory, the Prüfungen were held at each half year. The string corps for the orchestral compositions were of students, except for cellos and contrabasses, which were supplied by outsiders, presumably from the Gewandhaus. So were the horn parts played for some seasons by a pianist, who read them from the orchestral score. The complete programs for that season were as follows:

March 29, 1844—Overture, composed and conducted by seventeen year old Adolph Emil Büchner, of Leipzig; violin adagio, by L. Maurer, played by Wilh. von Wasilewsky, of Danzig (later biographer of Schumann); "Freischütz" aria, sung by Charlotte Anton, of Magdeburg; piano setting of andante with variations from Hummel septet, played by Constanze Jacobi, of Altenburg; soprano aria from Marschner's "Hans Heiling," Louise Henningsen, of Erfurt; David violin variations, played by Rudolph Salomon, of Leipzig; E. F. Richter's "Ave Maria," for solo and chorus, sung by thirteen female students; the Weber piano "Concertstück," played by Friedrich Preuss, of Gotha.

SECOND PART.

First movement De Beriot third violin concerto, Friedrich Birnschein, of Ballenstädt; Schubert "Psalm," sung



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of Rochester, N. Y. (Sitt); Grieg, piano concerto, Isabella Kogan, of Cherson, Russia (Pembaur, Jr.); Chopin, F minor concerto, Gerda Rzehulka, of Leipzig (Pembaur, Jr.).

March 5—Bach, D minor piano concerto, Margarethe von Wussow, of Erfurt (Fräulein Lutz-Huszagh); Mozart, D major flute concerto, Martin Geissler, of Stössen, near Naumburg (Schwedler); Tschaiakowsky, rococo variations for cello, Bogumil Sykora, of Kiew, Russia (Klengel); Klughardt, F major "Concertstück," for oboe, Karl Jaster, of Altona-on-the-Elbe (Tamme); Brahms, solo piano pieces, C sharp minor intermezzo, B minor rhapsodie, Mathilde Reinhard, of Neumark, Saxony (Teichmüller); songs with piano, Weingartner, "Ich denke oft an's Meer"; Brahms, "Waldeinsamkeit"; Liszt, "Wieder möcht' ich der begegnen," Helene Schütz, of Wurzen

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by the female vocal students; piano etude, played by Composer August Ergmann, of Rogau; piano etude, played by Composer Carl Kuhlman, of Leipsic; piano etude, played by Composer F. Preuss, of Ballenstädt; David violin fantasia, Hugo Zahn, of Halle; Pacini aria, Franziska Schwarzbach, of Löbau; finale of Beethoven C major quartet, op. 59, the first and second violins and the violas in fourfold setting played by pupils, the contrabasses supplied from outside the conservatory. The late Friedrich Valentin Hermann, for fifty years instructor at the conservatory, played one of the second violins. He became instructor three years later.

April 2, 1844—Bach fugue, Robert Pfretzschner, of Plauen; three adagios and three trios by C. F. Becker, played, respectively, by F. Preuss, as above; Hermann Steglich, of Leipsic; August Horn, of Freiberg; the trios played by E. Buchner and K. Kuhlau, of Leipsic; Heinrich Diercks, of Drochtersen; two fugues by Eberlin, played by Adolf Albrecht, of Leutersdorf; Gustav Klauer, of Aulendorf; fugue by W. Bach, played by Gottfried Schumann, of Weizig.

Pianist-composer, Riccardo Pick-Mangiagalli, of Milan, and his brother, the violinist, Roberto Pick-Mangiagalli, recently gave a recital in Central Theater Festival Hall. They had the help of the Winderstein Orchestra in César Franck's symphonic poem, "Les Djinns," for piano; also Riccardo's three piano miniatures, "A l'Automne," "Danse mignonne," and "Farfader," besides the Tchaikowsky piano fantasia, op. 56. The violin numbers were the Goldmark concerto and the Sarasate "Carmen" fantasia. Just now the pianist is by far the better musician, as he is also several years older. His piano pieces with orchestra are tiny things, but so clearly written and orchestrated that the public likes them at once, and requires repetition of the last part. The young artist has just completed a ballade for piano and orchestra. His student concerto was given in the conservatory at Milan, and he and his brother have made frequent public performances of a piano and violin sonata from the same pen. Ricordi publishes a dozen of his smaller works. The violinist brother shows good school and right musical taste. He needs the warming that a few seasons' playing may bring. This was the young artists' first concert in Germany. They remark upon the limited opportunities and facilities for playing in concert in Italy. Everything is gauged there for opera. Concerts are thought practicable, however, in Milan, Parma, Rome, Turin and Bologna, though the artist must arrange his own concert if he play in some of those cities. Some cities are not possessed of regular concert halls, and in Parma the theater is the one suitable house.

EUGENE E. SIMPSON.

MUSIC IN MUNICH.

MUNICH, March 11, 1909.

Owing to the carnival, which causes an ebb in the flow of concerts, there has not been much of importance of late to report. Felix Weingartner, who gave two concerts here with the assistance of Frau Gutheil-Schoder, of Vienna, achieved great success. Weingartner introduced several vocal compositions with orchestral accompaniment, and a considerable number of lieder with piano accompaniment, which were distinguished by individuality of expression. In the songs with orchestra the refined instrumentation was praiseworthy, and among the songs with piano a cycle of Japanese lieder aroused special interest. Weingartner's violin sonata in F sharp minor was interpreted by Prof. Arnold Rosé, of Vienna, in an admirable manner. The singing of Madame Gutheil-Schoder, who at present surely is one of the most genial interpreters on the German stage, proved to be very enjoyable; on the concert platform, too, she knows how to entertain in a high degree by her refined delivery.

Gustav Mahler's first symphony, which is very rarely performed, was heard at a concert of the Tonkünstler Orchestra, under the direction of Lassalle. This work in many respects is strikingly similar to Mahler's seventh symphony, and reveals numerous peculiarities of the later symphonist. The first three movements are fresh and clear, but the last one is not very enjoyable; a solo for double bass with tympani accompaniment at the beginning of the third movement makes a very strange impression.

A composition evening which Hermann Zilcher gave with the Concert-Verein Orchestra showed this young tone poet in a sympathetic light. We heard a symphony in A major in three movements, of which the most interesting movement was the intermezzo, a concerto for cello that was rather monotonous, and the overture to the fairy tale, "Fitzbutze," which reminded me very much of the music to "Hänsel and Gretel." All in all though, Zilcher made a pleasing impression.

At an Akademie concert under the direction of Mottl, a new orchestral work by Ernst Boehe was given its first public rendition. It is called a symphonic epilogue to a tragedy. In this work the young composer appears in full possession of all of his technical powers; in point of form and arrangement of the material it is well constructed, but it fails to move to response any of the deeper feelings on the part of the listeners. The success was

lukewarm only. This was also the case recently when Loewe produced Boehe's orchestral work "Taormina," at the Concert-Verein.

DR. EDGAR ISTELE.

Concert by the Tollefsen Trio.

A new chamber music organization is always welcome, because it indicates musical growth that is worth while. With the mass of New Yorkers "opera mad," educated musicians realize that there cannot be too many orchestral and chamber music concerts. When young musicians are engaged in this highest form of music, the endeavor merits all the more attention, and thus the readers of THE MUSICAL COURIER are to hear something about the Tollefsen Trio, which gave a successful concert at Mendelssohn Hall, Wednesday night of last week. The members are young, full of enthusiasm, and, best of all, well trained artists. Augusta Schnabel-Tollefsen, the pianist; Carl Tollefsen, the violinist, and Paul Kefer, the cellist, are well known in New York. Mr. Kefer is the solo cellist of the New York Symphony. Unfortunately, illness prevented him from appearing with his associates and his place was taken by Jean Schwiller, whose work this season in the metropolis has been received with favor. The program last Wednesday night was excellently balanced and not too long:

Trio, G major, op. 19.....Boellmann
Sonata for piano and violin in F major.....Haydn
Trio, A minor, op. 50.....Tchaikowsky

The Boellmann trio proved something of a novelty and the players succeeded in bringing out the strong modern ideas of the composer. It was played with emotional intensity and with that technical finish that arouses even the thoughtful to applaud. These artists have rehearsed faithfully, and more rehearsing will give them the requisite poise. But it must be said that their playing, considering the youth of the organization, was admirable and really delightful. The Boellmann trio, with its bold themes, enhanced the loveliness of the Haydn sonata in F major. Mr. and Mrs. Tollefsen played the work as if they loved every bar, and in playing it the artists had no difficulty in making the listeners love it, too. How soothing a classic gem like this falls upon the ear! The buoyancy of the players matched the exuberance of the music, and the atmosphere seemed as fragrant as a garden of roses. The Tchaikowsky trio (written in memory of Nicholas Rubinstein) is a familiar friend, but it cannot be played too often. As a composition it is worth a ton of the "stuff" written since the work was first played in public. It has many heart throbs, and the beauty of the music will never sound stale to ears attuned with harmony. The beautiful tone quality of the pianist made a superb background for the strings. Mrs. Schnabel-Tollefsen is a player of whom the world is going to hear more. As it is, the Tollefsen Trio is in the field, and annual concerts in New York and elsewhere by this organization will add to the musical education of thousands.

Leonid Sobinoff has had triumphs at Moscow and St. Petersburg in the role of Lohengrin.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, March 15, 1909.

"Solange," a new opera, was given its first representation at the Opéra Comique on the 10th inst. This work of Gaston Salvayre is styled an opéra comique, is of an intended archaism and possesses undeniable qualities. Whether one calls the work opéra comique or operette, it is of respectful archaism, of undeniable, and represents neither the witty and quite French lightness of the first, nor the inventive and impulsive fantasy of the second. The libretto of Adolphe Aderer is borrowed from the revolutionary period, which has already furnished others. The Lieutenant Frédéric Bernier, in order to save Solange, daughter of the Marquis of Beaucigny, condemned to death, claims her as his wife, hostage as she is in her father's castle. He has escaped, so Bernier carries the marriage through on the spot. That accomplished, he tears up the marriage certificate and helps her to escape. Six years after, the Lieutenant, now General, Bernier, finds the marquis and his daughter again, first as emigrants, then at Paris, where he becomes the husband of Solange, after having saved her father from a compromising rising. The first act takes place in a castle in Lorraine, about 1794; the young officer Bernier, at the head of his soldiers of the Republic, can only save the lovely, aristocratic girl, Solange, from the hatred of the patriots of Saint-Dié by marrying her. She inspires him with a pure and passionate love, but he generously relinquishes all claims upon her, once her safety is assured. The second act opens at Worms, in 1800. There is to be found a group of emigrants. The marquis giving French lessons; Solange a modiste in a shop opened by her aunt. One evening the town offers a grand ball in honor of the visit of a French general. It is Frédéric Bernier. He has need of a new feather for his casque. Buying the which he finds his wife-in-name. The third act passes in Paris during the course of the same year. The marquis, foolishly conspiring, is in danger of arrest, when Bernier once again comes to the rescue. He and Solange exchange love vows and the marquis willingly consents to their union. Such is the subject of an agreeable opéra comique, full of picturesque details. The music is agreeable and very happily invented. Gaston Salvayre has waited long for the op-

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portunity to insist upon an inflexible fidelity to old manners. It is the work of a thoroughly conscientious musician, who has studied his art. The orchestral work counts for a good deal. It has to sustain, during three acts, a lyric declamation mixed with dialogues whose development leaves too little place for the melody which one expects. Manager Carré has mounted the work with that care and understanding of grouping and lighting which are habitual to him. The decorations are delightful and the costumes charming. The interpretation of the different roles was no less brilliant. Madame Valland, as the seductive and proud Solange de Beaucigny, is excellent; very charming also is Judith Lassalle. M. Francell makes a gallant and modest Bernier, while M. Allard well delineated the character of the marquis. M. Ruhlmann conducted the orchestra with that surety and artistic reticence which are his custom.

The Commission du Vieux Paris has just passed a resolution asking that the open spaces at present existing in the Champs-Élysées should be left completely unchanged. It further asked, in conformity with a resolution passed by the Departmental Committee on Sites and Landscapes, that the Minister of Public Instruction should issue a decree classing the Champs-Élysées as belonging to the category of national sites, which would prevent it being tampered with in the future. Notwithstanding the above resolution, and in the face of it, the assertion is being made that the theater in the Champs-Élysées will nevertheless be built. Let us wait—and we shall see!

Gabriel Fauré, director of the Conservatoire, was elected on Saturday last, to the position occupied by the late Ernest Reyer, in the Académie des Beaux Arts.

At the Odéon Theater a drama upon "Beethoven" has been produced and was warmly welcomed by the public. "Beethoven" is a play in three acts, in verse, by René Fauchois, in which the author has wished, so to speak, to fix the great epochs in the existence of the composer, and to show how he had to struggle in order to ensure the triumph of that art which he held so dear: the resistance he encountered from his father, the love episodes in his life, and, finally, that deafness which was to sadden the last years of his life. The work is completed by the execution of a musical program comprising works of Beethoven, carried out by the Colonne Orchestra, under direction of Gabriel Pierné. This "Beethoven" drama, by René Fauchois, deserves a detailed study. It was warmly applauded at the Odéon. The enthusiastic audience demanded the name of the author, whose strong, moving, clever work deserves the success it has obtained, and fulfills the hopes inspired by "L'Exode" and "La Fille de Pilate" of the young writer. The "Beethoven" of M. Fauchois is, in fact, an attempt at biography, a seizing upon the salient points of the great man's nature and the decisive moments in his life. He has wished to portray the heroic elevation of a man whose heart and genius were but raised the higher at each new blow from fate. His love betrayed, his slow and tragic deafness, his brother Nicolas' selfishness, the true friends who helped him in his suffering, and also the charming, vivacious Bettina Brentano, who brought him Goethe's greeting—all these things René Fauchois has, with keen dramatic instinct, passed with weighty force before our eyes. Then fifteen years later the death scene is depicted, tender and touching, the dying man attended and consoled by the nine immortal Muses under guise of his symphonies. M. Fauchois has shown much discrimination in his use of the orchestra. It serves to establish a connection between the work of the musician and the known circumstances of his life. Thus the music does not take away from the drama—it adds to and completes it. As to the

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verbal quality of M. Fauchois' piece, it is a little unequal. However, M. Fauchois possesses the essential gifts of a dramatic poet and has the feeling for poetic, as he has the instinct for scenic effect. One figure alone dominates the piece; it is the noble figure of Beethoven. All the rest are subordinate to him and are treated as silhouettes, so as to intensify the light on his portraiture. M. Desjardins represents Beethoven. He has made no photographic study of the part, but a veritable interpretation. Bernard plays Nicolas Beethoven, the younger brother of the great composer, with rare skill. Bacque personifies the other brother, Gaspard, with excellent ability. Grétilat is entrusted with the role of Schindler, Beethoven's intimate friend. Joubé plays the poet, Von Arnim. Vargas is the Archduke Rudolphe, who decided Beethoven to stay at Vienna, instead of accepting the propositions of Jérôme, King of Westphalia. Desfontaines appeared in the first act as the beggar, who, meeting Beethoven in the night, and seeing him a prey to grief, mistook him for another beggar. He has made a picturesque figure of the part, which seems to be drawn from one of Shakespeare's dramas. D'Inès represents Karl Beethoven, the master's nephew. Karl it was who embittered the great man's life. The artist attenuates the graceless role with some thoughtless youthful folly. Chambreuil (Schpanzich) has cleverly perfected a realistic silhouette of the German musician. And so on. Mlle. Albane plays Bettina von Arnim, one of Beethoven's admirers. Mlle. de Pouzols interprets Giulietta Guicciardi, the young woman whom Beethoven loved and whom he immortalized by dedicating to her the sonata "Au Clair de Lune"—the so called "Moonlight" sonata. The first act takes place in a public garden at Vienna. In the second act, about the year 1812, we see Beethoven's room at Moedling, a suburb of Vienna. At the end of this act the quartet grouped in the background reproduces fairly accurately the picture of the German painter Graeffe. The third act takes place fifteen years later, in 1827, at the death of Beethoven. The scene is that of an old Spanish convent, it is the celebrated house of Schwarzenpanierhaus, in which the great composer died. Here are some extracts from the Paris newspapers on the play:

Le Figaro—"Beethoven contains charming couplets and eloquent pieces, and is worthy of the warm welcome which

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the public accorded it at the general repetition" (dress rehearsal).

L'Echo de Paris—"The success which has just welcomed the enthusiasm which has just applauded the drama of René Fauchois are as distinct and ardent as they are just and legitimate."

Petit Parisien—"The new work of M. Fauchois received a welcome as warm as it was merited. The young poet has expressed, in eloquent verse, the suffering and admirable personality of Beethoven."

L'Eclair—"The sufferings of Beethoven have still, for many spectators, the attraction of the new. That is sufficient to explain the very real and complete success obtained by these three acts."

Le Petit Journal—"René Fauchois is not yet thirty, and already he has written a drama worthy of the wondrous musician who has supplied him with subject and title."

This week's performances at the Opéra are: Monday, *Roméo et Juliette*; Wednesday, *Monna Vanna* and *Javotte*; Friday, *Faust*; Saturday, *Sigurd*.

At the Opéra Comique—Monday, *Lakmé*; Tuesday, Thursday and Saturday, *Solange*; Wednesday, *Louise*; Thursday (matinee), *Carmen*; Friday, *Werther*.

Théâtre Lyrique (*Gaité*)—Monday and Wednesday, *La Favorite* (with Marie Delna as *Leonora*); Tuesday, *Mignon*; Thursday (matinee), *La Dame Blanche*; (evening), *Lakmé*; Friday, *Hernani*; Saturday, *Clair-onnette* and *La Dame Blanche*.

At the Trion Lyrique the program contains a mélange of light and heavy opera, ending with *La Juive*.

DELMA-HEIDE.

Goodson-Hartmann Joint Recital.

Katharine Goodson, the English pianist, and Arthur Hartmann, Hungarian-American violinist, will give the following program at their joint recital in Mendelssohn Hall, Monday afternoon, April 5:

Sonata, op. 47 (*Kreutzer*).....Beethoven
Miss Goodson and Mr. Hartmann.

Piano—
Rhapsodie, E flat.....Brahms
Minuet, B minor.....Schubert
Aeolus.....Gernsheim
Polonaise, E minor.....MacDowell
Miss Goodson.

Violin, Ciaccona (For violin alone).....Bach
Mr. Hartmann.

Sonata, op. 45.....Grieg
Miss Goodson and Mr. Hartmann.

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ST. CECILIA CLUB CONCERT.

For its second and final concert of the third season at the Waldorf-Astoria Tuesday night of last week the St. Cecilia Club had the assistance of the New York Symphony Orchestra. Victor Harris, as the musical director, once more gave evidences of being a good drillmaster as well as leader. The program was of a higher caliber than at the first concert earlier in the winter, but, unfortunately, the writer, detailed to report two concerts on the same evening, did not arrive in time to hear one of the novelties, namely, "Weihe der Nacht," by Louis Victor Saar, now of Cincinnati. Mr. Saar is never tiresome, but, to the contrary, always illuminating, and for that reason the writer expresses genuine regret at having missed this work which the composer entitles, "A Rhapsody," for soprano solo, chorus and orchestra. The work was written for and dedicated to the St. Cecilia, and doubtless will be heard again next year.

Last Tuesday broke the record for the number of concerts in New York. It is a pity there is not a sort of musical clearing house, through which directors and committees could arrange dates that would not conflict. So far as the writer knows, THE MUSICAL COURIER assigned representatives to eight concerts that day. The published program of the St. Cecilia Club included the following numbers:

Overture to *The Merry Wives of Windsor*.....Nicolai
Orchestra.

Weihe der Nacht.....Saar
St. Cecilia Club and Orchestra.

By the Waters of Babylon (Part of the 137th Psalm, arranged by Victor Harris).....Gounod
St. Cecilia Club.

Love's Dream after the Ball (Arranged for women's voices by Busch).....Czibulka
St. Cecilia Club.

Three Dances from *Henry the Eighth*.....German
Orchestra.

Le Nil (Arranged for chorus, orchestra and mezzo-soprano solo by Victor Harris).....Leroux
St. Cecilia Club.

The Chambered Nautilus (Cantata for chorus, orchestra, with solos for soprano and contralto).....Mrs. H. H. A. Beach
St. Cecilia Club.

Two parts of suite, *From Foreign Lands*.....Moszkowski
Orchestra.

Waltz Song (Arranged for chorus and orchestra by Victor Harris; English words by Henry G. Chapman).....Johann Strauss

The writer reached the large ballroom just as the second part of the concert was opened with Mrs. Beach's cantata, which the composer has dedicated to the club. The setting is to the poem by Oliver Wendell Holmes, and its performance, as the program notes announced, is timely, because the end of next August the world will commemorate the hundredth anniversary of Holmes' birth, he having had the honor to be born in a year with Lincoln, Mendelssohn, Chopin, Darwin, Poe and other immortals.

Neither the music nor the text of "The Chambered Nautilus" will ever set any rivers afire. Mrs. Beach has written a refined and musicianly score, but one listens in vain for anything that suggests inspiration. It all leaves the audience cold. The singing was beautiful beyond expectations. This club sings better and better, and to get the best effects it is wise to sit well back in the ballroom, or upstairs in one of the boxes. The blending of the different voices was perfection. The St. Cecilia promises to become New York's musical art choir. More evidences of lovely singing were given in the Strauss waltz song, cleverly arranged by Mr. Harris. The two parts of the Moszkowski suite, "Germany" and "Italy," played by the orchestra, under Mr. Harris' baton, showed what this body of players can do when directed by a conductor whose beat is firm and who possesses an acute sense of rhythm. As at the previous concerts, the names of the soloists (all members of the club) were suppressed.

The St. Cecilia Club will give two concerts during the season of 1909-1910. The names of the members were published in the report of the previous concert.

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Mahler made his last appearance for the present season at the Metropolitan Opera on Friday evening when he conducted "Le Nozze di Figaro." He will be heard later, however, in two special concerts to be given by the Philharmonic Society in Carnegie Hall on the evenings of March 31 and April 6.

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MUSIC EDUCATION IN THE SCHOOLS.

READ BEFORE THE LOS ANGELES GAMUT CLUB, MARCH 3, 1909.

BY CHARLES FARWELL EDSON.

A business man, before laying in his stock, picks out his State, city or town, with the idea that he will commence operations where he will have the greatest opportunity for doing a good business. We in the music business must look over the field in exactly the same way, and see where it is most advisable to begin work, and in what way. The thing that stares us in the face at the first glance is that we are not drawing as large audiences as we might. The reason? Because the great majority cannot afford to pay the prices which are charged for the great artists, or else they do not appreciate artistic things. The only way to regulate the price is to build larger halls, in order that we may accommodate more people at a lower price, so that the artist may receive the fee to which he is entitled. But the second question is the more vital one, as that deals with the problem of "how are we to get new people in our audiences," people who now show no appreciation of the things that we deem essential to artistic growth in this country. We find that 76 per cent. of the pupils in the United States are enrolled in the primary and secondary schools.

54	per cent.	are in regular attendance.
18.5	"	" graduate.
12.6	"	" enter high school.
3.4	"	" graduate
1.84	"	" enter college.
.67	"	" graduate.

The above statistics show that 24 per cent. of the children in this country do not go to school, and therefore are not to be reached by any means at our command. We can reach a few of the 22 per cent. who are not in regular attendance, but the 54 per cent. who attend school regularly are in reach of our art, if we have the sense to give it to them in the way that they will appreciate it. The bulk of the pupils are in the primary grades, and are under twelve years of age. Those are the ones we must reach in order to have the things that we know are worth while given to the men and women of the next generation. How can we reach them? By using the mechanical appliances that lie at our hands in the way that they can do good, and often enough so that they will be educational. The stereopticon for art and the talking machine, etc., for music. The high schools of the country should be made the centers of the art education of the people, and the students in the high schools should be made to see that they should pass some of the things that they are getting along to their less fortunate brothers and sisters. Business sense tells us that we should get as much out of our school buildings as possible by using them as often as we can to educate.

With the appliances named above in each high school of the country we would have the center from which to attract the pupils of the lower grades to come and hear and see. We would come in direct competition with the nickelodeon and the cheap theater, but with good stuff instead of poor, and given at cost, as we now give our other things in the schools.

Very few people ever care for the technical side of the arts, which is now taught in most of the schools of the country in a small way, but the thing that appeals to young and old, rich or poor, the interpretative side, is not given

any consideration at all, and that is the main reason why we do not progress. Most children like a good song, a fine poem or a beautiful picture if it is properly put before them and the beauties pointed out. But most of all do they like a good song with a swing in its rhythm that compels them to join in, whether they wish it or not; it is through song more than any other medium that we must get our children. Give them good ragtime and any other songs that they like as long as the poem does not teach anything that is wrong from the moral standpoint, but we must interest them through their rhythmic, emotional natures and soon we will be able to touch them through their intellects. With the mechanical appliances we could have all of the world's great artists in the schools every day, and that is the only way we can ever have an artistic people, by letting them hear music the same as they now hear English, make it common and popular, and feed it the same as they are fed nourishing food. I do not mean by this that the music should be trashy, but it must be tuneful and it must mean something, and wherever possible it should be American. Why American? Because only by creating a demand for that will we ever get it or anything nearly approximating it.

The national and State Governments are doing everything in their power to raise better horses, cattle, pigs, chickens, grain, fruit and farm produce of all kinds through the Secretary of Agriculture at Washington; the Secretary of Commerce does everything in his power to foster business in every way possible. The States send trains over the country teaching everything but love of the beautiful, and then wonder why the people of this glorious land of ours are not more artistic. Are good people a less valuable commodity than clean hogs? Are strong horses more valuable than strong men? Is it not worth as much to fight human pests as it is fruit pests? If it is worth while to find out the conditions of the people in country homes as to their physical surroundings, is it not worth while to find out their esthetic environment and see what can be done for that? If it is worth while establishing a school of music in the Philippines to work on the emotional side of the Filipino, is it not worth while to work on the emotional side of the great majority of the people of the United States, who never get any more than a grammar schooling?

If it is worth while to have a commission of architects to suggest how to build the public buildings of the United States, is it not worth while to suggest some plan that can be carried out nationally to build up this country musically? We have talent and everything to do with, but we have a woeful lack of appreciation of our American artists and their work.

We are proud of all of our successes but the artistic ones, and it is time that we realize that we can do these things here as well as they do them abroad by using the same means. Art is world wide and universal, and we of this country will have an art worth while when we demand it and support it the same as it is supported abroad.

Our American singers are filling the European opera houses and our American students are going to Europe to study with American teachers. There is more chance to hear music in Europe, but a student can assimilate only so

much at a time, and no matter what you hear it is what you grasp and comprehend of it that counts, not how much you have listened to.

The Boston Symphony Orchestra is admitted to be as great as any in Europe and it is business sense that has made it so. With our same business sense that is recognized all over the world as being great in organization we can accomplish here as much as they accomplish in the Old World if we put our hearts in it. The common meeting ground of all the American people is the English language, but do we insist on it? Can you understand one half that the ordinary singer sings in English? Why can he not sing English? Because he puts his time on all the foreign languages and has none to spend on the language that he thinks he knows because he was born with it.

Let us buy our art as we do other commodities and then we will get results. Opera in English is the great thing to work for. Recitals in English the second and last but not least. First class music in the schools every day as the most essential thing of all, for from the schools will come our future audiences of lovers of our art.

Many of the States have traveling libraries which are sent from the Capitol to any place in the commonwealth. The same could be done with music. All we need is the application of business principles to artistic things and it is done. The Department of Agriculture started in a small way and now saves thousands of dollars every year to the American farmer. Would it not be as good business to encourage the development of the esthetic side of the people as well as the commercial? We spend millions each year for just a common school education for our people: Could we not as well give them a common education in the beautiful side of life through the eye and ear? If it is good business to teach the deaf and dumb is it not just as good business to encourage the unmusical and inartistic through their senses and bring to them some of the fine things of life so that they may enjoy more of it? We have the making of a new race of people and they will be great because they are rounded in every way and not ground down by the blighting remorselessness of trade. Life is so fine that it must be allowed to develop as nature intended and that can only be done by the development of the trinity of physical, mental and spiritual. It is the business of the State and not of the private individual. Lincoln said that "God must love the common people, He made so many of them," and we who love the beautiful things of the world must give them to the common people where they can afford to get them, for only in that way can we have an art of the people, for the people, by the people.

CHARLES FARWELL EDSON.

HOTEL ALEXANDRIA,
LOS ANGELES, CAL., MARCH 10, 1909.

Charles Farwell Edson, Esq., 950 West Twentieth Street,
Los Angeles:

MY DEAR MR. EDSON.—When I heard your speech at the Gamut Club the other evening and requested that it be reduced to writing, I felt the thrill of your own enthusiasm in the cause of a National Musical Art, and it gives me true pleasure to know that on this side of the continent the things of beauty are being fostered and cared for by such men, good citizens as yourself, and the coterie of intensely musical men and women resident here.

I gather from a number of conversations with our colleagues that your opinions in regard to the promulgation of music and art education in the public schools meet with general approval, as I feel sure they will when brought to the attention of other communities throughout the United States.

It may be safely averred that in no country in the world do as many clubs exist for the private and public study and performance of good music as in America; and it is because of their existence in every State that not only local and American artists are heard, but the principal vocalists and instrumentalists of other nationalities find engagements to perform of their best (for nothing else would be tolerated of them) and at prices far in excess of the terms they are able to obtain in any European city.

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appeal only to the really musically cultured in each community. The vast and growing mass of our population knows nothing of music, nor is it touched at all either by what comes to our shores from abroad or by what is cultivated in our midst.

The scheme you have outlined is designed to benefit the people; and as it will not be gainsaid that what is good for the few must be good for the many, I hope your views will be as readily accepted by musicians throughout our States as they were by William Shakespeare, of London; Mr. Lhévinne, of Moscow, and other artists from European centers who listened to you; and especially is it to be hoped that our lawmakers may be moved to act in accordance with your ideas.

What I felt when I seconded your remarks was that the American Music Society (of the New York center of which I have the honor to be president, and of which a branch has just been started in your city) should not only occupy itself with the encouragement of our own composers and executants, but that in addition to fostering the English opera movement to which I alluded, and which will appeal to an increasingly large number of persons, the society should support your admirable plan of placing the simpler forms of music before the children of our rising generation in such a way as you have suggested.

By this means there would soon be brought about what I so earnestly wish to see in this country, namely a universal acknowledgment of the beauty and usefulness of art. What I want to help you, and every one else like-minded with us to do, is to arouse the musical consciousness of America to the glorious future that awaits it.

Sincerely yours,

DAVID BISPHAM.

Gabrilowitsch Triumph at the Metropolitan.

While Ossip Gabrilowitsch was but one of a number of prominent artists who appeared at the Metropolitan Opera House concert Sunday night, March 7, the event developed what proved to be a personal ovation for the brilliant Russian pianist. He played the Tchaikowsky concerto in B flat minor and the Liszt "Hungarian" fantasia. The Evening World referred to Gabrilowitsch as the "star" of the concert, and added that he played "with a dazzling display of virtuosity and fine artistic appreciation." Two more excerpts from the Times and Sun read:

Gabrilowitsch received an ovation last night. The audience called him out again and again, and greeted him with cries of "Bravo."—Times.

Gabrilowitsch turned last night's concert into an exclusive ovation for himself. He played with such skill that the audience called him out again and again. Eight times he tramped to the footlights, made his formal bow and tramped back again. Enthusiasm was everywhere.—Sun.

ISABEL HAUSER'S CONCERT.

Among the women pianists who reside in New York City there is none who merits more attention than Isabel Hauser. Since she returned from her studies in Berlin some years ago, this talented and charming artist has played with much success in the East and Middle West, and now her annual New York concert is looked forward to by a large circle of admirers. At these concerts, the programs are never modeled on the hackneyed plans, and hence they attract the social as well as the musical elements. Tuesday night of last week, Miss Hauser, assisted by Anatole Bronstein, cellist, and Henry Levey, pianist, gave the following program in the Astor Gallery of the Waldorf-Astoria:

Sonata in F major, for piano and 'cello.....Richard Strauss
Miss Hauser and Mr. Bronstein.
In Mid-Ocean.....MacDowell
Polonaise in E minor.....MacDowell
Miss Hauser.
Elegie, op. 24.....Faure
Airs Baaskys, Scherzo, op. 8.....Piaatti
Mr. Bronstein, accompanied at the piano by Miss Hauser.
Suite Algerienne, For two pianos, op. 60.....Saint-Saëns
Prelude (En vue d'Alger).
Rhapsodie Mauresque.
Reverie du Soir (à Blidah).
Marche Militaire Française.
Miss Hauser and Mr. Levey.

As ensemble player, soloist and accompanist, Miss Hauser demonstrated that she is a thoroughly schooled musician, but aside from her high artistic equipment, she possesses a charm that is worth more than all the piano technic that the severest pedagogue exacts. Miss Hauser wins her audience first by her personality and then she holds it by her art. To discover the secret of being womanly without being womanish, is a victory for any woman, for that means that she has attracted adorers and friends, and without adorers and friends no artist need attempt to give public concerts. The program last Tuesday was not only a model in arrangement, but so delightfully short that every person in the handsome gallery felt refreshed after enjoying the music, instead of looking fagged out, as is the case in more than half of the concerts given in New York. A long program is like an overdose of medicine or a dinner of rich and heavy viands.

The performances of the numbers on Miss Hauser's list showed that the preparation had been thorough. The Strauss sonata is one of the beautiful effects of that much discussed and maligned composer. The second movement, "Andante ma non troppo," is worthy of the best things found in modern chamber music. Miss Hauser played the MacDowell numbers with beauty of tone and much warmth. She is evidently one of those who has conceived a passion for the works of the deceased American composer.

The cello numbers were pleasing, but the patrons of

Miss Hauser from the ranks of society applauded most vigorously the fascinating "Algerienne" suite by Saint-Saëns. Here, there was a wealth of rich harmonies and the melodies that mean something to music lovers who cannot thrive or derive much enjoyment from compositions that are written for the musical thinkers. During the performance of the suite, the greatest attention was centered upon the two pianists, and their playing combined to give that pleasure that is not soon forgotten. Almost every one who left after the performance of the Saint-Saëns work, expressed himself and herself as particularly charmed. One man said: "I would like to hear it over again." The climaxes were superb, almost equally as good as an orchestra.

As an encore, after the MacDowell pieces, Miss Hauser played Burmeister's "Persian Song," and she infused it with real Oriental languor and grace. The fair pianist received some beautiful flowers, and after the concert a reception was held for her.

The following notice from the New York Sun of March 25 refers to Miss Hauser's successful concert:

Isabel Hauser, a pianist who has not previously been heard in New York, introduced herself at a concert in the Waldorf-Astoria on Tuesday. Miss Hauser showed herself an excellent musician, with sufficient technical equipment for her task and a recognition of the value of tonal color. Her program contained Richard Strauss' sonata in F major for 'cello and piano, two numbers by MacDowell and the Algerian suite of Saint-Saëns for two pianos. Miss Hauser demonstrated in all these numbers her sound musicianship and her capacity for concert interpretation, together with adequate mastery of the means to bring these excellencies to full expression. She was assisted by Anatole Bronstein and Henry Levey.

Newkirk Pupils Chosen for Choir Positions.

Lillian Newkirk, who has a studio at 163 West Forty-ninth street, has the good fortune to hear that a number of her pupils have been engaged for choir positions, beginning May 1. Alice Smith, a young soprano, who has been less than three years with Madame Newkirk, has been chosen from many applicants as soloist in the quartet choir at the Washington Park Methodist Episcopal Church, Bridgeport, Conn. Mrs. W. W. Stone, a fine contralto at the Newkirk studio, has been engaged as soloist at Grace Protestant Episcopal Church in Norwalk, Conn. Lucy Gray, one of the very promising young contraltos now studying with Madame Newkirk, has secured the solo position at the Congregational Church in South Norwalk, Conn. Mrs. Charles Wing, soprano, has been re-engaged as soloist by the Methodist Church at Norwalk, and Charles Wing, basso, has been re-engaged by Trinity Church at Norwalk.

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VIOLINIST

THE TONE ART IN TOLEDO.

TOLEDO, Ohio, March 22, 1909.

A large crowd of music lovers greeted Emil Paur and his Pittsburgh Orchestra last week. The program was a brilliant one and varied pleasingly from light vivaciousness to magnificence and sublimity. Mr. Paur pleased Toledoans by including in the program a number of selections not recently heard here and which he was especially requested to present.

The members of the C Sharp Club held an interesting meeting recently at the studio of Lina Keith, on Walbridge avenue. Miss Winship read an interesting paper on "The Life of Ludwig van Beethoven." Margaret Pearson's paper, "Symphony in C Minor," was read by Ethel Young, and a comprehensive sketch on "Symphony" was read by Gladys Selnor. Berenice and Geraldine Snyder, of Bowling Green, were guests of the club.

The managers of the Casino, one of Toledo's most popular summer show houses, are considering the advisability of offering light opera to Toledo music lovers this summer. The matter is yet under consideration, but it is thought the experiment will be made.

Emily Scott-Cooper, the popular Toledo singer and instructor, was united in marriage today to Leon Neubrick, for several years one of the buyers at Milner's department store, of this city. The marriage took place at Sylvania, Ohio, in the home of Dr. John A. Counter, a cousin of the bride. The ceremony was witnessed by only a few friends of the family. Mr. and Mrs. Neubrick will spend a few weeks in New York. Upon their return Mrs. Neubrick will resume her classes at the Zenobia, her success in voice culture being such that she feels she cannot throw her talents away.

Rehearsals are already being held for the big May Festival to be given in the Toledo Y. W. C. A. Auditorium Tuesday and Wednesday evenings, May 11 and 12. Frank E. Percival, who has trained the chorus since 1905, is in charge of the affair. Six prominent local artists will sing the solo parts and the most effective number for this year will be an adaptation of the sextet from "Lucia."

Dr. and Mrs. J. S. Pyle, Mary Austin Raynor, Mr. Graf and Joseph Wyllie and daughter, and several members of the Toledo Männerchor went to Detroit, Mich., Sunday to hear Dr. Wüllner and Coenraad V. Bos in a delightful program.

The orchestra of the Auditorium Theater, in the Newsboys' Building, will be under the direction of Rudolph Speil, an accomplished local musician and composer.

The members of the Mu Phi Epsilon Sorority of the Toledo Conservatory of Music enjoyed a dance at the

Collingwood one evening last week. The affair was well attended.

The pupils of Helen Tucker gave a recital at the home of Mr. and Mrs. W. H. Tucker one evening last week. Those who took part in the program were: Ethel Graham, Iphi Hartman, Aline Park, Floyd Friedman, Louise Bronson, Charlotte Howe, Howard Parman, Claire van Gorder, Mary Urschel, Ruth Dotson, Clarence Parman, Isabel Howe, Merle Kennedy, and Helen Basey.

A feature of the services at St. Mark's Episcopal Church, Collingwood, is the special musical program given on the first Sunday evening of each month. This is a recent innovation, which has proven of exceptional interest, attracting large audiences. The music is rendered by the vested choir of the church, under the direction of Frederick Hull, organist and choirmaster. The plan is to have the music at these services, which take the place of the regular sermon, as popular as is consistent with churchly dignity.

A Musical Tea was the unique and quite successful entertainment given recently at the Museum of Art by the art department of the City Federation. Louise Scheuerman played the overture to Mendelssohn's "Midsummer Night's Dream," and Mrs. A. J. Martin, Mrs. Claire Evans Brandon, accompanied by Katherine Mahon, sang Bartlett's "A Dream," and Ernest Ball's "Good Night" with charming effect. Helen Johnston gave a violin number and Herbert Davies added a group of songs which were received with delight. The object of the affair was to raise a scholarship fund in the Toledo School of Art.

One of the big musical events of the spring for Toledo will be the five Sunday night concerts to be given at the Auditorium in the Newsboys' Building, beginning March 28. The trustees have arranged for these concerts to be given by the Toledo Symphony Orchestra, under the direction of Arthur W. Korthauer, the local conductor and composer. Mr. Korthauer has organized a large orchestra of skilled players, and with his ability and experience it can be said that the concerts will be worth attending. The prices are within the reach of everybody, a course ticket costing but one dollar, the object of the concerts being to popularize good music and not for the purpose of making money.

The Boston Grand Opera Company has been booked at the Valentine Theater for March 29, 30 and 31. The leading singer will be Signor Piero Gherardi, formerly a teacher of music in this city and soloist in St. Francis de Sales Church. The opening bill will be "Il Trovatore," in which Signor Gherardi will sing the role of Manrico.

H. L. SPORN.

Henry Son is the solo cellist of the Budapest Opera.

MUSICAL PROGRESS IN DULUTH.

DULUTH, Minn., March 22, 1909.

A great deal of interest has been shown by the public in the Sunday afternoon free Masonic concerts at the Masonic Temple, and they have been attended by a large audience every week. This series of concerts was begun the first part of last November, and the object in view was to demonstrate that there is a popular demand for good music in Duluth, and a second purpose was to give a pleasant entertainment to music lovers. The programs have been in the nature of an organ recital, assisted by vocal soloists, and will continue as at present conducted until May 1, after which there will be an informal organ recital each Sunday at the usual time, but with no programs or soloists. Sunday, March 28, will be the twenty-first of the series and selections from "Tannhäuser" will be the special features.

Pupils of the Flaaten Conservatory gave a very successful recital March 10 at the school auditorium, in which all departments of the school were well represented. This was the second of the season's recitals, and the large audience greeted the efforts of all the students with warm, enthusiastic applause. The string orchestra, under the direction of Gustav Flaaten, was one of the most interesting numbers on the program, and the unity and exactness of attack showed a degree of perfection that was almost professional-like. The April recital will be given by the violin classes of the school.

A testimonial concert to Louis A. LaVoie, under the auspices of the Twentieth Century Club, will be given at the Y. M. C. A. Auditorium, Thursday, March 25. Those assisting on the program are: Messrs. Konecny, George Suffel, Royal G. Wilson, Louis Dworshak and Walter B. Smith, the Misses Hyland, Effie Brotherton and Wylie. The accompanists will be Mrs. Harry Strong, Miss Morton, Miss Lynn, and Miss Wylie.

Stella Prince Stocker is giving a series of Lenten lecture recitals in her studio Wednesday afternoons during this month. Her subject for March 24 will be "Parsifal," and the lecture on "Pelleas and Melisande" will be given March 31.

Mabel Fulton will give a song recital at the Asbury Methodist Episcopal Church, March 26. She will be assisted by several of her pupils.

The eighth Gürzenich concert at Cologne was a Mendelssohn celebration, with the "Midsummer Night's Dream" overture, the concert aria, op. 94 (sung by Martha Leffler-Burckardt), the "Scotch" symphony, the violin concerto (played by Kathleen Parlow), and the finale of the first act of the unfinished opera, "Loreley." Fritz Steinbach conducted.

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WITHERSPOON SONG RECITAL.

Herbert Witherspoon, now one of the valued singers at the Metropolitan Opera House, gave his annual New York song recital in Mendelssohn Hall Thursday afternoon of last week. This basso is one of a few artists of American birth blessed with the temperament that lifts singing above a mere superficial expression of tunes and words. Singers must think as well as feel if they hope to hold the interest of the public, and within a very few years this public has become most exacting in its demands. Mr. Witherspoon's program was delightfully unhackneyed. Assisted by Arthur Rosenstein at the piano, the basso gave the following arias and songs:

Canzonet, She Never Told Her Love.....Haydn
Air de Mathurin, from l'Opera Comique Rose et Colas.....Monsigny
Furibondo spira il vento, from Partenope.....Haude!
Liebeslauschen.....Schubert
Das Wirtshaus.....Schubert
An Schwager Kronos.....Schubert
Mit deinen blauen Augen.....Strauss
Die Oasis.....Loewe
Belshazzar's Gesicht.....Loewe
L'Embarquement pour Cythere.....Chansanel
Le Centenaire.....Marty
Si vous voulez bien.....Massenet
Madrigale.....Pietro Florida
The Pauper's Drive.....Homer
In Tyme of Olde.....Granville Bantock
My Heart and I, Magyar melody.....Arranged by Korbay
The Auld Fisher.....Old Scotch Melody
Bendemeer's Stream.....Old Irish Melodies
Black Sheela of the Silver Eye.....Old Irish Melodies

Mr. Witherspoon's voice has gained in power, and the tone quality is as fine as ever. The many resident singers as well as foreigners engaged at the two opera houses who were present must have felt that their hour and three-quarters was well spent, for the recitalist gave some splendid exhibitions of tone production, breathing and diction. It was most agreeable to hear an English song as the opening number, and this setting of Haydn's for a Shakespearean text was sung with flawless legato. In singing the air from the opera comique, "Rose and Colas," in French, the Handel aria in Italian, the Schubert lieder, the Loewe and Strauss songs, and the French and English songs in the last half of his list, Mr. Witherspoon disclosed the qualities that compel the listeners to express themselves in superlatives. The singer showed that his program had been prepared with care and that he had studied the dramatic and poetic intentions of the composers. One of the novelties received with genuine enthusiasm was the "Madrigal," from Pietro Florida's opera, "Vittoria," which has been given with much success in Europe. Mr. Florida played the accompaniment for Mr. Witherspoon and thus shared in the ovation which followed. This excerpt is enough to warrant the prediction that the opera is a work of strong caliber. In response to the marked demonstrations which greeted the singer after

the Strauss song, "Mit Deinen Blauen Augen," the singer repeated the song, and he also was obliged to repeat the charming French song by Massenet, "Si Vous Voulez Bien Me Le Dire." The singer's delivery of the old songs on his list was inimitable. Mr. Witherspoon sang the Handel aria, the song by Homer, and the Irish ballad, "Black Sheela of the Silver Eye," by request. Mr. Rosenstein's accompaniments were finished and most sympathetic.

WITH THE MUSICIANS IN LOS ANGELES.

LOS ANGELES, Cal., March 20, 1909.

The artists who have sung in the first Sunday "Pop" concerts under the direction of the Gamut Club were Elizabeth Fisher, recently from Chicago, and Charles F. Bulotti, of San Francisco. Oskar Seiling, violinist, and Alice Coleman, pianist, gave the last program.

Mr. and Mrs. Harry Clifford Lott gave a song and piano recital for the Polytechnic High School Tuesday morning. Tuesday evening Rudolf Friml gave a piano recital, his farewell before leaving for London, where he joins Emmy Destinn's concert company. Mr. Friml played Beethoven's "Moonlight" sonata, "By the Seashore," by Smetana, several Chopin numbers, and some of his own compositions.

Wednesday afternoon the Führer String Quartet gave the first concert of its series of three. The personnel of the Quartet is Bessie Führer, first violin; Nora Dickinson, second violin; Frances Aylsworth, viola, and Lucy Führer, violoncello. Their program was well given, and consisted of "Alla Spagnola" and "Interludium in Modo Antico," Glazounow; quartet, op. 18, No. 4, Beethoven; serenade, Haydn; "Traumeri," Schumann; minuet, Boccherini.

Estelle Heartt-Dreyfus gave her second Lenten song recital Thursday morning at the Woman's Club House. Her program included songs by Schubert, Grieg, Stephens, Horrocks, Willeby, Chase, Foote, Neidlinger, Schumann, Lyles, Spross, Cowen, Oley Speaks, and "The Dove," by Wachtmeister, which is dedicated to Mrs. Dreyfus.

The Orpheus Male Chorus gave the second concert of its fourth season Thursday night, Joseph P. Dupuy, director; Ada Marsh Chick, accompanist. The club presents all programs from memory, and this one consisted of "The Storm," Duerner; "The Toreador," Nevin; "Pussy's in the Well," George B. Nevin; "Winter Serenade," Saint-Saëns; "The Water Lily," Abt. Bertha W. Vaughn, a leading soprano of California, was the soloist, and sang Micaela's aria from "Carmen" and Woodforde-Finden's "Indian Love Lyrics." Bessie Bartlett, reader, gave Owen Meredith's "Aux Italiens." A musical setting from "Il Trovatore," with incidental soprano and tenor solos by Mrs. Vaughn and Leroy Jepson, was arranged by the reader.

The choir of Immanuel Presbyterian Church gave a concert Friday evening. The soloists, Mrs. Edmund S. Shank, Mrs. L. J. Selby, Sheldon Balingier and Edmund S.

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Shank, gave solos and the song cycle, "Flora's Holiday" (H. Lane Wilson). Alfred A. Butler, organist and pianist, member of the faculty of Claremont College, Pomona, gave solos. He is a performer and musician of much intelligence.

Carrie Jacobs Bond gave an evening of her songs at Hotel Hollywood recently.

Martha Alexander, violinist, who has toured extensively, is in Los Angeles for an indefinite period.

BLANCHE ROGERS LOTT.

Comment on The Musical Courier.

[From the London Daily Telegraph.]

"From Germany," observes the facetious MUSICAL COURIER of New York, "comes the awesome revelation of secret scandals in the house and family of Wotan, arch-agent in Wagner's four-barrelled 'Nibelungen' cycle. A brother and sister, Siegmund and Sieglinde, who meet in 'Die Walküre,' marry each other. Thus it happens that Sieglinde's father, Wotan, is also her father-in-law, while her sister, Brünnhilde, is also her stepsister. Since Brünnhilde married the son of her brother and sister, she is not only the sister-in-law, but also the niece and sister of Siegmund and Siegmund, and, furthermore, the niece and daughter-in-law of her father. When Siegfried marries the daughter of Wotan he becomes the son-in-law of his grandfather. The situation becomes still more complicated when Siegfried marries Gutrune, for he would then become his own brother. Gunther becomes his brother-in-law, and also the brother-in-law of Brünnhilde. Moreover, since Siegfried married one of the Valkyries, he is the brother-in-law of his second wife." A plainer statement of simple facts we never remember to have read. The only strange thing about it is that a single "Ring" should have brought about so many marriages.

Pupil of Carbone Engaged for Mayence Opera.

A. Waldmeier, a basso cantante, who studied in Paris with prominent teachers, came to New York to finish his studies with Signor Carbone. The result has been most gratifying, for, since Mr. Waldmeier returned to Europe he has sung in many concerts, and now has engaged for the Grand Opera in Mayence, Germany. Signor Carbone recently received the following letter from Mr. Waldmeier, which proves that here is one pupil who is grateful for what his New York master did for him and his art:

FRANKFURT-ON-THE-MAINE, February 28, 1909.

MY VERY DEAR SIGNOR CARBONE: Kindly excuse me for not having written before, but I have had so much to do. Have been singing all over Germany and France in concert and now I have an engagement at the opera in Mayence for one year beginning in September. I want again to thank you for your good lessons, which benefitted me greatly, and I will say from my heart that your teaching helped me very much. I shall in the future do all I can for you. Should I have the success I hope for this coming season in Mayence would you let me state that I am your pupil? I really think that your lessons helped me more than those of any other master.

With best wishes and kindest regards, I remain always your very sincere friend and pupil.

A. WALDMEIER.

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WASHINGTON, D. C., March 18, 1909.

Wretched weather served Washington for March 4, while it interfered with the inauguration parade, keeping several of the military companies from outside blocked on the railroad lines until too late to take part; causing thousands of would-be spectators to remain indoors and forcing the abandonment of the inaugural speech outdoors, rendering vain the extensive preparations made for the event, nevertheless it did not keep the people away from the musical features on March 5 and 6. All of the concerts were well attended, and it is quite certain the money thus realized, together with that derived from other sources will more than pay all expenses incurred by the committee of Washington citizens in fitting up and beautifying the city. The chorus of six hundred voices, led by Percy Foster, and accompanied by the United States Marine Band and the Philippine Constabulary Band, together with out of town glee clubs and one Washington glee club, the Musurgia, furnished the musical program for the entertainment of the huge throngs gathered for each of the concerts. The Philippine Band was most enthusiastically received and doubtless the members will long remember the acclamation accorded their fine work.

There is some talk of making the chorus a permanent institution, and it would be well if this were done, organizing it as the National Inaugural Chorus, and having concerts on the occasions of conventions and such like gatherings, and also give series of summer festivals and winter entertainments. In this way, with plenty of practice, the chorus would soon become a highly efficient body musical and rapidly attract attention from all over the country. The opportunity for getting this year's chorus together in permanent form is excellent. The project for an auditorium of sufficient size for all sorts of functions is assuming shape, thousands of dollars have already been pledged by responsible citizens for its erection and thousands more will be forthcoming in the immediate future. The gentlemen in charge of the plans are going about it in the right way, securing subscriptions to the stock of the company which is to build the structure, and it may be said that the auditorium is now a certainty. When ready, there will be room for conventions of all sizes and the institution should, from the start, be not only self supporting, but should pay fair dividends on the investment. It is contemplated that there will be house room for many special purposes; there will be space for indoor athletics, rooms for chamber music, rehearsal rooms, and it is also very probable that when completed the auditorium will have a regular run of grand opera

under the management of Oscar Hammerstein, who seems to be interested in getting a foothold here in Washington. The different music teachers in Washington would here find convenient and comparatively cheap rooms for their studios; smaller recital halls, which are badly needed now, would no doubt be added, and, in a word, a long felt want would be filled. Let us have the auditorium by all means, and that at an early date as next winter. We can't get along without it. Now, with his list of singers in hand, while the matter is fresh in their minds, let Conductor Percy Foster call them together, put before them the plan of permanent organization, and the National Chorus is assured—but, the time to do it is now; it can't fail.

The Washington Choral Society is also greatly interested in the building of a suitable place in which to give its concerts. On its last appearance with "The Creation" the weather was extremely bad, but, notwithstanding, the room where the concert was given was too small, and had it been a fair night the audience could not have been accommodated. Heinrich Hammer, the conductor, who has done so much for the Choral since having charge, in a talk before the auditorium projectors, promised, if built, he would see to the forming of an orchestra here that would be second to none. His success with the players he has this year seems to assure us that his promise would be kept.

Anna Grant Fugitt, the soprano soloist at the inaugural concert, is receiving many felicitations on her beautiful work.

The Philadelphia Orchestra, Carl Pohlig conductor, was heard in a special Wagner program at the New National, March 2. The house was filled.

The same afternoon Dr. Ludwig Wüllner made his second appearance, and he again entranced his hearers. The wonderful art of the great German has been a revelation to Washington and he will be welcomed back next year with open arms. Katie Wilson-Greene was the local representative here for Dr. Wüllner, and she also brought Paderewski and other high grade artists.

The Paderewski recital on the afternoon of March 8 brought the great Pole the satisfaction of a splendid house, and his program was rapturously received.

March 9 the last recital in Clara Drew's series of five was heard at her studio; Pearl Waugh was accompanist. The program was made up of English songs, arranged so as to present in contrast the ancient and modern. Oscar Sonneck, of the Library of Congress music department, opened the evening with a talk on English composers and their songs. A thoroughly enjoyable series has been this of Miss Drew's.

The program at the reading room for the blind, Library of Congress, Thursday, March 11, was given by Dr. Ashbel Husted, Halstead P. Hoover accompanist. Dr. Husted's voice is a pleasing tenor; he is a pupil of Ricci and King Clark.

The Friday Morning Club, composed of women only, continues its weekly concerts at the Washington Club on I street. Maud Sewall is director. The work done by the ladies is of the highest grade. Admission is by invitation only.

The Rubinstein Club, Mrs. A. M. Blair conductor, was heard in the Arlington ballroom Wednesday morning, the occasion being the third recital of the club this season. The numbers were excellently rendered.

Thomas Evans Greene has been engaged to sing the tenor part in Mendelssohn's "Hymn of Praise" and Gounod's "Messe Solennelle" at Symphony Hall, Boston, in April.

Ethel Altemus, pianist, and Glenn Hall, tenor, in joint recital at New Masonic Auditorium last Monday night were very successful, several encores being demanded.

William Connell Dimmick, baritone, of Scranton, Pa., gave a song recital at Hotel Arlington recently, assisted by Lillian Koechling, violinist, and Louis Corning Atwater, accompanist.

The Flonzaley Quartet, in the fourth of the series of the Charlton-Smith Saturday evening series, gave a concert at the Masonic Temple Hall last Saturday night. A fine audience was on hand and the beautiful work done by this superb string quartet was much appreciated.

The writer almost overlooked mentioning a performance of Mendelssohn's oratorio, "St. Paul," which took place Friday evening, February 26, at Trinity Church. A chorus of forty, with Mabel Harnden, soprano; Mary Pond, alto;

Frederick Sillers, tenor; Harry M. Forker and James P. Schick, basses, gave the work, with Oscar Franklin Comstock at the organ and directing. The rendition was very fine.

The Chorus Club, William J. Palmer director, will present Gade's "Crusaders" the coming week.

The offering at the reading room for the blind, Library of Congress, this afternoon, was a recital by Earl Carbaugh, baritone, with Donald H. Freeze at the piano.

A series of lecture-recitals on Wagner's "Ring of the Nibelung," by Ernest Hutcheson, has been attracting much attention. The recitals are given in the ballroom at the Arlington and will consist of four evenings—March 13, 20, 27 and April 3. The first event, March 13, dealt with "Rheingold." Mr. Hutcheson has a most entertaining style and his illustrations on the piano are very clear and convincing. The next lecture, March 20, will be "Die Walküre," followed by "Siegfried" and "Götterdämmerung."

William Shakespeare will reach Washington Sunday, April 11. While here he will be the guest of his former pupil, Sydney Lloyd Wrightson. Mr. Shakespeare will fill a ten days' engagement teaching at the Washington College of Music, will give several lectures, and numerous entertainments by the pupils of the college are being arranged in his honor.

A coterie of six of the best singers in Washington have formed a professional singing club and have started active rehearsals. Their work will embrace oratorio, opera, cantata, glees and madrigals. They will seek engagements at receptions, concerts, etc., next fall.

E. C. HEINTZ.

Eleanor McLellan Going Abroad June 30.

Eleanor McLellan, the vocal teacher, who gives about one hundred lessons a week, has received many applications for summer study, but she will not accept pupils after June 27, as she sails for Europe June 30. Grace Munson, the contralto, will accompany Miss McLellan abroad, and both will "coach" with some of the best known musicians. They expect to spend August with Mrs. Arthur Nikisch in the Tyrol.

Miss McLellan is constantly adding to her list of professional pupils. The results of training in her studio are remarkable, and that is why so many prominent singers seek her instruction. Miss McLellan is an authority on tone production and she is also an authority on the languages all singers of high rank require. Edward Strong, the tenor, one of Miss McLellan's artist pupils, has a spring tour with the Pittsburgh Festival Orchestra. Charles Kitchell, another tenor from the McLellan studios, has a spring tour with the Boston Festival Orchestra.

Miss McLellan is an indefatigable worker and student. There are few days when she does not devote at least one hour to study. Her pupils not only learn the technique of singing, but also are taught the traditional rendition of opera, oratorio and lieder.

Oscar Hammerstein has made known that next season for his opera conique performances at the Manhattan on Tuesday and Saturday nights the prices will be cut in half, and \$2.50 will be charged for the best seats. For the grand opera performances on Monday, Wednesday and Friday nights and the Saturday matinees the usual \$5 prices will prevail.

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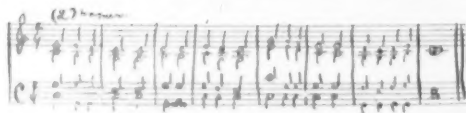
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PYTHAGOREAN CLUB, ON THE STYX,
AVERNUS, March the Skiddooth.

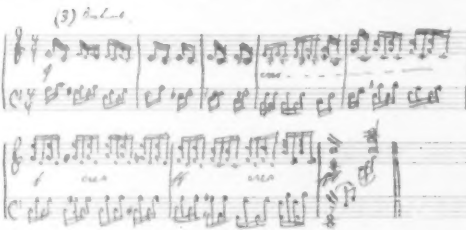
We had quite a jolly crowd together last night, the occasion being the birthday anniversary of J. S. Bach, and the conversation, from the beginning, turned on that question which now seems to be agitating you poor mortals; that is, "When is a key not a key?" As you might imagine, the discussion waxed warm, for there were present several new members, headed by the musical heretic, César Franck, and they simply refused to



listen to reason as set forth by Mozart, Haydn, Schubert and Mr. Mendelssohn-Bartholdy. Bach had very little to say on the subject. He says he cannot understand how you can have music without having a key, and so he don't see that there is anything to discuss. Bee-

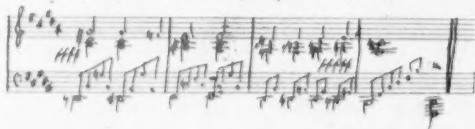
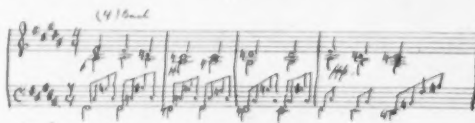


thoven maintains that whether you have a key or not it is at least essential that you have a tune, and there is where he leaves the conversation. César Franck pointed out, with much amusement, that although Ben Godard had only recently taken up his residence in Avernus, his home folks had completely forgotten him,



and in his time he was counted one of the best among the men of his country. Charlie Gounod smiled a genial smile, but said nothing. He had just received a message

that "Faust" was to be performed for the 924th time, and he thought that answered all questions concerning his own status. Jack Brahms got out a longer stogie than usual and smoked us nearly out of the place, but he had nothing to say. He always was a good listener. Dick Wagner had plenty to say, and, for the life of me, I never could tell which side he was on. Sometimes he seemed to be siding with Franck and sometimes with Schubert. Anyway he talked twice as much about it as any one else, and said only half as much. At last, after they had talked themselves hoarse, Schindler came in with a proposal. He said that his friend Beethoven had suggested that the discussion be given up and some of the most prominent musicians present be invited to take a turn at harmonizing a melody for the purpose of seeing if modern tendencies had affected their style. In that way they would be able to judge whether the trend



of the times was toward the strict establishment of keys or the more modern chromatic tonality.

You can imagine that there was a great hanging back on the proposition when Schindler mentioned the matter of the most prominent ones present. Of course, no one wanted to appear forward, but I could not help noticing that Dick Wagner did not run away and hide, while Ludwig walked right up to the scratch and said: "Who's got a piece of ruled paper in his pocket?" Schindler handed him pencil and paper and gave him the theme at the same time, then he looked around to select the others whom he considered "prominent." Handel and Bach both said they would have nothing to do with the scheme, but at last they were prevailed upon to work together and submit a joint composition. César Franck didn't want to take any part in it, but he was obliged to. Johnnie Brahms had got most home when they went to look for him, and they fairly had to drag him back to the club house. Dick, of course, grabbed the second piece of paper, and Schindler said he thought examples from five such notorious men (probably he did not mean notorious, but he never could talk decently anyway) would be sufficient for the test, and so they got to work. The theme was that one you all know as "Go Tell Aunt Rhody the Old Gray Goose is Dead."

Well, of course, it did not take them long to do that example, and we had the pleasure (?) of hearing the various compositions in a few minutes. Schindler gathered them in a hat and mixed them up thoroughly, and then Liszt drew them out, one by one, and played them. We all had to record our guesses as to the composer on a slip of paper, and after all the examples had been played the composers were announced. Well, sir, I suppose you will be surprised when I tell you that not one solitary guess was right, and when it was over we could not tell whether modern tendencies had had any effect



on our "most prominent" members or not. Just to illustrate how the guesses varied I'll give you a few results. Here is the way some of the slips read:

Mozart—1, Bach; 2, Beethoven; 3, Wagner; 4, César Franck; 5, Johannes Brahms.

Mendelssohn—1, Brahms; 2, Bach; 3, Franck; 4, a joke by one of our bell boys; 5, Beethoven.

Tschaikowsky—1, Bach; 2, Brahms; 3, Beethoven; 4, Wagner; 5, Franck.

Liszt said he thought all of them were rotten, and that he could do better with one hand tied behind him. Haydn laughed and said he guessed he would have to start a class in composition again. Cherubini took it all very seriously and pronounced all the examples better than most of the stuff he had seen from the pens of those composers. Orlando de Lassus and Pierluigi (commonly known as Palestrina) exchanged glances, but said nothing. Nothing ever does please them, though, so that does not matter.

I must confess I was somewhat surprised when Schindler gave out the names of the composers. Here they are. What do you make of it?

1, César Franck; 2, Wagner; 3, Brahms; 4, Bach; 5, Beethoven.

Heavens! It surpasses belief.

Continued Success of Ohrstrom-Renard Pupils.

Anna Case, the young soprano, and Jessamine Burd, mezzo soprano, gave a successful recital at the Baptist Church in Somerville, N. J., March 5. The young singers, who are pupils of Madame Ohrstrom-Renard, of New York, were assisted by Mr. Bingley, a baritone, of Trenton. Their program was made up of classic and modern songs and operatic arias. One of the most enjoyable numbers was the "Letter Duet" from Nicolai's "Merry Wives of Windsor." Miss Case has a lovely lyric voice, and has just secured a fine choir position in Brooklyn for the coming year. This singer, who is only twenty-one, has also been engaged for a lecture-recital at the Bellevue-Stratford in Philadelphia. Miss Burd's beautiful mezzo has been much admired. She holds a good choir position, and is in demand for concerts. Both of these young singers are shining examples of Madame Ohrstrom-Renard's thorough and correct teaching.

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MUSICAL EVENTS IN DUBUQUE.

Dubuque, Ia., March 23, 1909.

Friday evening, March 19, Frank Sass, pianist, gave a very brilliant program at the Academy of Music. He was assisted by Miss Riley, Mrs. Heustis and A. C. Kleine. Special mention should be made of his delightful playing of three movements of the Beethoven "Sonata Pathétique," and the Grieg "Humoresque," and Elgar's "Salut d'Amour." The Godard concerto in A minor was given with enjoyable abandon.

Tuesday evening, March 16, May Jordan's pupils gave a very delightful musicale.

Norma Schab, soprano, was the soloist for the "Ensemble Class" Monday evening, March 22. Her numbers included compositions by Thomas-Von Stutzman, Chadwick and Schlesinger.

A very charming soloist, Ida Mae Vivian Grant-McCarthy, soprano, pleased the audience at the D. A. R. function St. Patrick's Day, by singing a number of Irish ballads. She was especially pleasing in "The Harp That Once Through Tara's Halls" and "Oft in the Stilly Night."

Edith Groff, pianist, received an ovation from the audience attending the Friday concert at the Heustis Recital Hall. She has been absent from the concert stage for over a year because of illness and her return was signalized by a demonstration that was hearty and well deserved. She gave her numbers with remarkable understanding and power. Her closing number—Rubinstein's "Waltz Caprice"—was exceptionally well played. Special mention should be given her delightful brilliancy in the Moszkowski "Etincelles," and again she delighted her hearers by her faultless playing of the Chopin polonaise, op. 26.

Frieda Langendorff appeared in recital at St. Clara's College, Thursday afternoon, March 18. Many hoped that a public appearance could be arranged for this artist, but it was impossible at the time.

At the 149th recital of the Friday Music Club, March 19, Willard Steiner, violinist, was the assisting soloist. His numbers were very well chosen and delighted the audience. Ilie McLean, pianist; Edna Kaunengeiser, and Elsa Deming, sopranos, were the others who added interest to the evening.

Father Alph. Dress gave an exceptionally good concert at St. Joseph's College, Friday evening, March 19. He has a fine chorus, and with the orchestra under his direction gave a program of exceptional merit. Father Dress has only recently come to Dubuque from several years' sojourn and musical study in Europe. He is in charge of the musical education of the students of St.

Joseph's College. His work as director and choirmaster at St. Raphael's Cathedral has been productive of much improvement in the music, and also the appreciation of a better class of music. BERTHA LINCOLN HEUSTIS.

Biographical Bits About Bruckner.

As a teacher at the conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness.

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

Bruckner was furious against all writers who discovered "programs" in his music. He was warmly attached to the ill fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three gulden a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby—would that it were possible to reproduce Bruckner's dialect—"I think that if Beethoven were alive, and I should go to him with my seventh symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this seventh, as certain gentlemen would make out' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'"—Philip Hale, in program book of the Boston Symphony Orchestra.

MUSIC IN OMAHA.

OMAHA, Neb., March 26, 1909.

Glenn Hall's song recital closed the series of artist recitals under the direction of Evelyn Hopper. Corinne Paulsen played the accompaniments.

A program of piano music was given at the Borglum studios, Wednesday evening, by pupils of Mr. and Mrs. Borglum.

Mary Munchhoff, the coloratura singer, returned to Omaha Thursday to attend her sick father. To do this, she left Germany in the middle of a concert tour.

A very interesting song cycle, written for four solo voices, "The Garden of Kama," was given by the Quartet of St. Mary's Congregational Church, under the direction of Frank J. Resler, Thursday, March 11, in the church auditorium. The words were selected from "India's Love Lyrics," by Lawrence Hope, with a setting by Henry B. Vincent. The program was given in two parts. Part I consisted of numbers by each member of the Quartet and a group of organ numbers by Mrs. Resler. Part II was devoted to the song cycle. The following is the personnel of the Quartet: Frank J. Resler, tenor and director; Mrs. Harry Jennison, soprano; Minna Weber, contralto; William W. Grigor, basso; Mrs. Frank J. Resler, accompanist.

Another vested choir has been added to those already in the city. The choir of the First Congregational Church, under the direction of Fred G. Ellis, appeared in their vestments last Sunday for the first time. The congregation was greatly pleased with the change.

An interesting concert was given Thursday evening by the choir of the Pearl Memorial Church, under the direction of Clifford T. Daniels. Those assisting were Julia Nagl, Ollie Burnett, Essie Aarons, Helen Crow, Mrs. T. C. Hinkle, J. J. Naven, H. E. Wallace and E. F. Williams.

Martin Bush gave an organ recital at the First Congregational Church Sunday afternoon. Mr. Bush played Guilmant's "Fifth Sonata"; "Biblical Lieder," by Dvorák; "Angelique," D flat, by Lemare; "Spring Song," by Hollins; "Réve Angelique," by Rubinstein, and "Pomp and Circumstance," by Elgar. Fred G. Ellis sang "Could Ye Not Watch?" by Neidlinger, and "A Ballad of Trees and the Master," by Chadwick.

Jean P. Duffield, one of Omaha's best piano teachers, has just published an original setting of Heine's "The Spring's Blue Eyes." The accompaniment is handled with great care and is most effective.

At Düsseldorf, music lovers have had the chance recently to hear the Rosé Quartet, the Gürzenich Quartet, Lilli Lehmann and Hegedüs.



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MUSICAL LINCOLN.

LINCOLN, Neb., March 23, 1909.

At the convocation at the university, March 18, the Mozart clarinet quintet was played in a charming manner. The personnel of the quintet follows: Clarinet, Mr. Ewing; first violin, Mr. Walt; second violin, Mr. Harrison; viola, Mr. Quick, and cello, Miss Eiche.

George Hamlin, the tenor, is to appear in concert at the auditorium of Wesleyan Conservatory of Music March 25.

The negotiations which were pending to secure the services of the Minneapolis Symphony Orchestra for this season's May Music Festival have been successful. It is now definitely stated that this orchestra will assist at the festival, which will take place about the middle of May.

At a recent business meeting of the Matinee Musical, the purpose of which was to elect delegates for the convention of the National Federation of Music Clubs, to be held in Grand Rapids, Mich., in May, the following appointments were made: Mrs. Herzog, representative; Mrs. John B. Wright, delegate, and Carrie B. Raymond, alternate.

At the St. Paul Methodist Church two musical events of importance will shortly occur. April 2 the Wesleyan Band in concert, with Mrs. Eneyart, soprano, as soloist, and April 3 the St. Paul Choral Society will give "The Messiah."

Saturday afternoon, March 27, at the Temple, members from the class of Howard Kirkpatrick will present the operetta, "The Dress Rehearsal."

The sixth public students' recital of the University School of Music was given at the Temple Thursday evening, March 18. Numbers by Grieg, D'Hardelot, Haydn, Chadwick, Dvorak, Moszkowski, De Lara, Strauss-Schuetz, Gounod and Beethoven were presented. The playing of Marie Allen in Beethoven's C minor concerto (second piano, Mrs. Jones) was the feature of the evening.

At the Temple, March 22, the Matinee Musical provided for its members a program of great excellence. Lillian Dobbs Helms sang a number of art songs, accompanied by Marian Camp. A piano duet, the "Theme and Variations" in E flat minor, by Sinding, was played by Lucy Hayward and Marian Camp.

The third concert by the Temple Orchestra was given at the Temple, Tuesday evening, March 23. Carl Steckelberg, the director, made a profound impression with his violin playing in the adagio from the G minor concerto by Bruch.

Robert W. Stevens gave a lecture before the Century Club March 16 on "American Music."

Harold Shellhorn gave a piano recital March 19 at Hays Hall to members of his class and others. Mr. Shellhorn

played pieces by Beethoven, Chopin, Wagner, Schubert and Liszt.

Monday evening, March 15, August Molzer, the violinist, gave a program of Bohemian music at an open meeting of the Musical Art Club, held at the home of Mr. and Mrs. Wilhoit.

Lincoln is possessed of so much good orchestral material that it seems a shame that the musicians cannot come together and form a city symphony orchestra. Lack of financial support on the part of the business interests seems to be the real and only reason that this cannot be accomplished.

FRANK HYDINGER.

MUSIC IN WINNIPEG.

WINNIPEG, Man., March 23, 1909.

Miss MacDowell has issued invitations to a piano recital to be given by her advanced pupils Thursday, March 25. The Misses Polson, Coyle, Johnston, Gray and Hislop will give an interesting program, including compositions by Sinding, "Etude Valse," Saint-Saens; Schumann's toccata and novelette in F; "Marionette," MacDowell; "Magic Fire" music, Wagner-Brassin, and Liszt's "Hungarian" rhapsody No. 2. Miss MacDowell is a graduate of Leipzig Conservatory and a very able teacher. Her own playing is always a pleasure.

Alexander Savine, the Serbian tenor, who recently became a member of the Clef Club, was on the program last Saturday evening, when he sang the "Preislied," by Wagner; "Still wie die Nacht," by Bohm, and the well known "Postillion" aria, to the delight of all present.

Miss Mollot, pianist, will be heard in a recital March 30, when Mrs. Osborne, contralto, will assist her with several solos.

Shortly after Easter R. Franz Otto will repeat his lecture-recital on "Il Trovatore" at the Y. M. C. A. Auditorium, when he will be assisted by Miss Whitten, soprano; Miss Frizell, mezzo-soprano; Miss Kilgour, mezzo-contralto, and a pupils' chorus. This will be Mr. Otto's first public recital since returning last fall from his native city, Berlin, where he studied with Kirk Towns and Maestro Emmerich. He was also actively engaged at the Lortzing Opera in study of operatic routine in various phases for a season. The recital is for the benefit of the Children's Hospital.

The coming of the Minneapolis Symphony Orchestra for the festival, during the week of April 10, is creating a great deal of interest. The Winnipeg Oratorio Society will give "Elijah" with the orchestra. Mr. Warrington, conductor, is hard at work getting his singers in shape, so all hope to have the best festival ever held in this city. Winnipeg is becoming a musical center for Western Canada.

Mr. Ambler, director of the Winnipeg School of Music, has issued a work on piano technic, which is being published in New York.

R. F. OTTO.

PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., March 27, 1909.

After two years' absence Germaine Schnitzer played in Providence Wednesday evening, giving a recital in Memorial Hall under the direction of Arnold Somlyo and under the local management of the Providence Musical Association. In such playing all thought of ivory, wood and iron vanishes entirely; there seems to be no gross material medium between the musical conception and the tones themselves. Miss Schnitzer achieved an eminent artistic success. The program was:

Prelude and fugue, F minor.....Bach
Sonata, op. 57 (Appassionata).....Beethoven
Pastorale Variet.....Mozart
Symphonique Etudes.....Schumann
Polonaise, E flat major, op. 22.....Chopin
Nocturne, op. 55, No. 1.....Chopin
Etude, op. 10, No. 12.....Chopin
Etude, op. 25, No. 2.....Chopin
Etude in the form of a valse.....Saint-Saens

The last lecture of Louis C. Elson, the well known Boston critic, was given before The Listeners at the Churchill House last Monday afternoon. The percussion instruments of the orchestra were the subject, as also the harp. As usual the lecture was highly interesting.

Dr. Jules Jordan lectured under the auspices of the Chaminade Club Tuesday evening at the Churchill House. He was assisted by Walter E. Rogers, one of his pupils. The lecture was delivered in a graceful and attractive style and made a material contribution to the knowledge and enjoyment of those who were present. His subject was "The Life and Work of Schubert."

Helen Frances Kibbey and Grace Ellis, violinists, both pupils of Evangeline Larry, one of Providence's best known violin teachers, were heard in a violin recital at Miss Larry's studio in the Conrad Building. It was a thoroughly pleasant occasion and both players acquitted themselves in the most praiseworthy manner. They are a credit to their teacher.

The Philippine Constabulary Band, under the direction of their leader, Captain Loving, played a return engagement in this city Wednesday in Infantry Hall, "owing to urgent request," as the advertisement read. The band had a trying difficulty to deal with at the first engagement, that is, it played before an empty house, but the organization acquitted itself with an astonishing degree of musical success, and it was not to be wondered at that a return engagement was a good managerial move, as the band was greeted the second time by a large audience. A peculiarly interesting feature of the band is the instrumentation of its reed section. The program was largely of a light and sunshiny nature. The concerts were excellent afternoon and evening entertainments for a general public.

HERMANN MUELLER.

Rinaldo Grassi, of the Metropolitan Opera Company, has been engaged to appear at Covent Garden, London, during the regular season.

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MINNEAPOLIS, MINN., March 27, 1909.

Carlo Fischer, soloist at the last "pop" of the season last Sunday afternoon, not only filled the house but was given as great an ovation as any of the soloists who have appeared with the orchestra this season. He played a ballade for cello and orchestra by Rossini G. Cole for his first number and the Bruch "Kol Nidrei" for the second, and was given a resounding encore on both of them. He played two encores—Becker's "Largo Antique" for the first and Von Goens' famous scherzo for the second. But the audience was not satisfied even then, but asked for more and did not cease applause until Mr. Oberhoffer waved his baton in indication that he was going to begin the next number. And Mr. Fischer deserved the applause, too, for he played with a beautiful singing tone that fairly filled the house. His first number by Mr. Cole is something new, and it is a pretty good piece of writing for an American—or for any one else, for that matter. It is well orchestrated and the solo is never overburdened with a preponderance of orchestral volume. The notable feature of the orchestral program was the Haydn "Farewell" symphony, in which the lights are extinguished one by one in the last movement as the players leave the stage. The "Farewell" had no significance in connection with the orchestra; it was merely played as a novelty, and some there were who expected it to be a bit theatrical in effect. But it had none of that atmosphere at all, notwithstanding that the hall was in darkness and the stage was merely lighted by candles placed on the performers' desks. The curtain was lowered while the orchestra was preparing for this last number, and when it was raised one was transported to the time of wigs, candles, silk stockings and knee breeches; the courts of Europe; when Minnesota was not, nor anything else outside of the thirteen colonies; and when the Boston Tea Party, the Boston Massacre and a few other little pleasantries had awakened anything but a musical feeling in this country. Well, the effect was not theatrical at all. It was as far from that as possible and made one feel reverently expectant. The symphony was played through and, although probably it was played very much better than when first given 137 years ago, there was an air of quaintness and delicacy about it that heightened the air of ancient times and left the audience with a feeling that it would be desecration to applaud. Then, when the last movement was reached and the lights began to go out and the musicians began to leave the stage, there was quite a flourishing of handkerchiefs in the audience, and many eyes that were wet with tears as the last notes died away and the lights flashed up again. It was an artistic triumph for the orchestra and for Mr. Oberhoffer. Among the other orchestral numbers was a "Spanish" rhapsody by Chabrier and a "symphonic sketch" by Chadwick. As they were placed close together one could not help but contrast them, and the "symphonic sketch" did not gain by the contrast. It fact, it sounded very wooden and noisy in comparison to the other, and it is quite evident that we have still a long way to go before we can claim comparison with the old world masters (that is, if this "symphonic sketch" is a representative American work).

The second week in May will see the production in the armory of the University of Minnesota of the "Mikado," under the direction of B. A. Rose. The chorus will consist of sixteen women and sixteen men. The members of the cast are: Miss Hart, Miss Tisdale, Miss Leslie, Miss Ford, Mr. Canterbury, Mr. Bibb, Mr. Allen, Mr. Cox and Mr. Caldwell. The opera is bound to be a good one, for Mr. Rose directed this show on the road for several seasons.

The best proof in the world of the solid basis upon which the Minneapolis Symphony Orchestra stands is the fact that out of the seventy-two musicians who comprise that orchestra, only one of them is leaving town now that the season is over. Some fifty of them are going on the road for a spring tour of six weeks, and all of them have

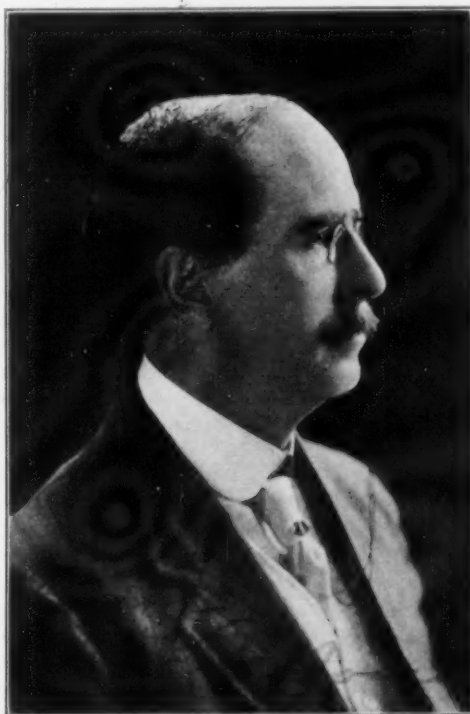
engagements in this city which will keep them busy for the balance of the year until the symphony season opens again. It means much that an orchestra can be established on a permanent basis like that, for it means that they will grow in ensemble year by year as they play together, until, in the end, they will be the equal of any orchestra in the country, and superior to many of them.

Something new for Minneapolis was the composer's recital given last week (Wednesday evening) by Mrs. English at her home, 506 Twenty-eighth street, west. H. De Roe Jones was the pianist-composer, and he was assisted by Mrs. Jones, who sang two of his songs. The program was as follows:

Grand valse, Night Winds, op. 46..... Jones
Suite No. 1, Flights of Fancy..... Jones
Pure Delight.
The Wind Sprites.
Dream of Ecstasy.
Butterflies Wooing.

Two songs—
Drifting Into Dreamland..... Jones
Awakening of the Violets..... Jones
Midsummer Night's Dream..... Mendelssohn-Liszt
Grand Valse Brillant..... Wollenhaupt

Mr. Jones has upward of eighty compositions to his credit. There are a few songs among them, but most of his work has been for piano. He is a splendid pianist himself, and



H. DE ROE JONES.

plays the most difficult works without making it appear that he is working hard. His compositions for piano are what are known as pianistic—very melodious and tuneful—but thoroughly pianistic, and while many of them are exceedingly difficult, yet they are all playable. He is a poet as well as a musician and composer, and he wrote the words as well as the music to the first song on this program. That it was highly effective may be understood when it is related that many there were who wept silently when this little song was sung. If any singer is looking for a song that will reach the hearts of her listeners, this is the one, for it is simple and beautiful, and the words are very effective. Mr. Jones is a member of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art, and is preparing a recital to be given at this school this spring. His own compositions only will make up the program. By the way, it must not be forgotten that he is on the third act of an opera, and may be finishing it at any time now.

Another series of concerts came to an end Wednesday night when the Minneapolis Choral Club appeared at the First Baptist Church in its third concert. This is the first season for this young chorus, and it has made splendid strides since the opening concert last November. The director is Alfred Wiley, and as Mr. Wiley is a singing teacher with something of a reputation and a director of much ability, one may gather that this chorus sings well. It is, in fact, a very sonorous body of singers, and has made a place for itself in the musical life of the community. The principal number at this concert was Bruch's "Fair Ellen." The soloists were Mrs. Lewis Avery North and S. Howard Brown. Mrs. North took the part on a day's notice, and she sang with understanding and much dramatic power. She has truly a lovely voice. The chorus

acquitted itself creditably, as it did also in "In Constant Order," by Von Weber. The soloists for this number were Mrs. Frank S. Tisdale, contralto; Jennie Anderson, soprano; C. R. Carlson, tenor, and Mr. Brown, baritone. One of the best numbers on the program was an arrangement of "All Through the Night," by Dr. Rhys-Herbert. A splendid solo was that contributed by Arthur A. Vogel-sang, "Salve Dimora," from Gounod's "Faust." For an encore he sang "The Princess," by Gertrude Dobyns, a piano teacher from the Northwestern Conservatory. Being encored yet again he gave the invitation to the show, from "Pagliacci."

A benefit musical for the shoe fund of the Needlework Guild was held Wednesday afternoon at the residence of Mrs. Joseph O. Laird on Dupont avenue South. Songs and piano pieces made up a very interesting program. Those who contributed were: Dorothy Pepper, Mrs. L. M. Powell, Helen Preston, Miss Gerrish, Roy Walters, William Hubert Dale and Dr. Frederick W. Pepper.

One of the most enjoyable of recent recitals was that of last Saturday morning in the recital hall of the Northwestern Conservatory, when Messrs. Eisner and Dicks, assisted by Miss Hickok of the faculty, were heard in recital. The program comprised the Beethoven sonata for violin and piano, op. 24, and several dramatic readings.

Franz Dicks and Elizabeth Brown Hawkins, of the Northwestern Conservatory, presented several violin and voice pupils in recital Wednesday afternoon. Those on the program were Messrs. Latchford, Cady and Fisher, Mrs. Steers, Misses Schippel and Wahlgren.

The Minneapolis Symphony Quartet left Sunday night for a three weeks' trip through the West. This organization will play as far south as Oklahoma.

At the annual election of the Orpheus Male Chorus last week the following officers were chosen for the ensuing year: O. L. Bjorkman, president; Justus Goldner, vice president; Dr. Victor Nilsson, secretary; E. A. Anderson, financial secretary; C. O. Lindsten, treasurer; Thorsten Wass, librarian; John S. Osterberg, director.

The orchestra of the University of Minnesota appeared in concert at Grace Presbyterian Church last night and gave a very good account of itself under the direction of B. A. Rose.

Four pupils of Suzanna Kranz were presented in recital Thursday night at the studio.

A splendid concert was given last night at Calvary Baptist Church by Grace Golden, violinist; Kate Mork, pianist, and Mrs. Carlo Fischer, reader.

Advanced pupils of Margaret Gilmor, of the Minneapolis School of Music, will be heard in recital at the recital hall Thursday afternoon, April 1.

"O Hanu San," the Japanese operetta now being rehearsed at the Minneapolis School of Music, Oratory and Dramatic Art, under the direction of William H. Pontius, will be given on the evenings of April 13 and 15 and on the afternoon of April 17. The presentation will be in recital hall and will be supported by the school orchestra of fifteen musicians.

The annual convention of the American Federation of Musicians will be held here for a week, beginning May 10. The sessions of the convention will be held in the Masonic Temple.

One of the finest miscellaneous programs heard here during the season was that last night at the Baptist church at a benefit concert for Thomas Hospital. The program was furnished by the Thursday Musical Club and the following members appeared: Eulalie Chenevert, organist; Frances Vincent, soprano; Margaret Gilmor, pianist; Agnes M. Lewis, soprano; Wilma Anderson-Gilman, pianist; Mrs. Lewis Avery North, soprano; Mrs. J. A. Nelson, pianist; Mrs. M. P. Vander Horck, pianist; Lela Elmen-dorf, violinist; Flora Boyd, violinist; Edna Matson Williams, violinist; Christian Erck, cellist; Edna Burnside, pianist; Mrs. J. F. Dahl, pianist.

OSCAR HATCH HAWLEY.

Bostonians.

Henry Russell, of the Boston Opera, is expected back from Europe tonight. No engagements of importance have been reported by him.

Eben Jordan and Ralph Flanders, of the Boston Opera, who were in New York last week, returned on Monday to Boston.

ESTABLISHED JANUARY, 1880



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WEDNESDAY
BY THE
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It is understood in Milan that Zepilli, who at one time conducted at the Metropolitan, is to lead the Italian operas at the Manhattan next season.

"BOSTON Opera House Exploded," says a headline in a New York paper. The item refers only to the façade, however, which some dissatisfied workman blew up with dynamite in an attempt to wreck the whole building.

It is probable that next season the Wolfsohn Musical Bureau, at present operated by Henry Wolfsohn, assisted by Mrs. Wolfsohn, will pass into the control of Richard Copley, for many years Mr. Wolfsohn's active sub-manager. Mr. Copley will have as his partner Mr. Waldemar Liachowsky, who now is Mischa Elman's accompanist.

It was a week of musical farewells. The Manhattan Opera closed for the season. Safonoff made his final bow before a Philharmonic audience. Campanini said good bye to New York at a "Lucia" performance with Tetrassini. Mahler made his season's adieu in "Le Nozze di Figaro," at the Metropolitan. Paderewski sailed away to Europe yesterday. The musical term apparently will have an early closing this spring.

THERE is a likelihood of having Busoni here next season, and should he come we would hear piano playing of an order that is rare and marvelously developed. Busoni is one of the few giants of the piano, but he is also a profound musician and gifted in all directions. His interpretations have the value of authority far beyond the mere authority of the virtuoso, and are for such reasons alone worthy of general and particular attention.

W. DAMROSCH, acting on the principle of monopolistic control, has secured all the Sunday afternoons of next season at Carnegie Hall and about all the Sunday afternoons at the New Theater. Damrosch ranks immeasurably higher as a business man than any other conductor of orchestras, and he thoroughly appreciates the American commercial spirit, which fact alone has enabled him to give orchestral concerts in this country. He is a bright, brainy man, who scorns the drones.

NOTICE has been issued by the press agent of Mr. Paderewski that he must cancel his present engagements, and that he will return immediately to Europe on account of his ailment—acute neuralgia or something of that kind. Let us hope that he will soon recover, but it seems to us that there must have been some other troubles, as there usually are in cases of this kind, and particularly in this instance, as Mr. Paderewski is justified in assuming that he was attacked by neuralgia through the unpropitious element with which he was burdened. In connection with the foregoing remarks we reprint the following, which appeared in the Chicago Tribune of Sunday, March 28:

DECLARES PIANO RIVALRY ENDED PADEREWSKI'S TOUR.

CHICAGO EXPERT SAYS ADVERTISING OF ANOTHER INSTRUMENT AS FIRST IN THE WORLD ANGERED ARTIST.

Ignace Jan Paderewski's recent discontinuance of his concert tour was due to a rumpus over pianos as well as to rheumatism, according to a story which received corroboration in Chicago musical circles last night.

According to one of the best authorities on musical instruments in Chicago, Paderewski started out with a contract to play a certain piano throughout the season. It was said he was to receive a substantial emolument.

Then, it seems, a pianola company made an agreement

with the manufacturers of another piano to build pianolas into that piano, which was to be made foremost in the advertising.

About five weeks ago the announcements came out to the effect that this pianola-piano was the foremost in the world. Paderewski, while his contract was not interfered with, was said to have felt that he should not go around the country playing a piano which was being made to appear as second.

Mr. Sharp, Paderewski's secretary, said the only reason for canceling the tour was rheumatism, which had not improved as rapidly as was expected. Paderewski will sail from New York Tuesday on the Kaiser Wilhelm der Grosse.

THE PEACE CONCERT.

Under the auspices of the New York Peace Society, with Mr. Andrew Carnegie in the chair and Ambassador Wu, of China, as his neighbor, the people who are interested in the organization of peace societies and congresses gave a concert in Carnegie Hall last Wednesday night, in which choruses of the various nations sang, among whom were the Arion, of New York, under Mr. Lorenz; the Swedish Singing Society; the Norwegian; the Austrian and the Russian societies, and also a limited chorus of Japanese. The singing was characteristically national, although Ambassador Wu, in his speech, called attention to the fact that an arrangement of Van der Stucken's "Dixie" was not exactly suited for a peace concert, as it had been adopted as a war song, but its orchestration was justification for its singing, and, with all due respect to Ambassador Wu, who touched on a splendid point, the harmonization of Mr. Van der Stucken made it quite a different song.

Ovide Musin, who was down as the French representative, played a composition by Leonard, who is a Belgian, and Musin himself is a Belgian, which also might have called attention to the fact that the French people are bellicose.

The interesting feature of the concert was the singing of the Japanese. They sang in unison. There was a piano accompaniment and they fell from pitch notwithstanding the accompaniment. The accompaniment of the piano had no effect upon their aural nerves. They still continued to sing off pitch, with utter and absolute indifference to the effect. Some of the voices of the women were very powerful, of soprano quality and one an excellent alto, and evidently some of them had been taking singing lessons, but their plaintive chants, all sung in a monotonous—that is, to us monotonous—unison, had a peculiar effect, of course a repellent one, as would naturally be the case to the musical ear of the West—in fact, as far as music is concerned, it was merely of a primitive kind, and the instruments that were used subsequently for the solo accompaniment of one of the women were of a rudimentary type, not tuned—again to say according to our theory of music—and accompanied by an instrument of the banjo order played with a plectrum.

It was an interesting study of the latest development of Oriental music, and we say latest development because there must have been some influence brought to bear on what they were doing through their study of music with us. Some of the voices sang in strict unison tone, two or three at a time, but the total effect was weird, and, from a music point of view, incomprehensible; probably as incomprehensible as our music must have been to them.

The hall was beautifully decorated, there was a large audience, Mr. Carnegie made a very passionate appeal for peace, and there certainly was a peaceful atmosphere prevailing in the hall. The German-American sat with the Austro-German, and the Swede and Norwegian were together, having even the same conductor, while the Japanese and Russians were neighbors and applauded one another with gusto.



"Erstes Deutsches Künstlerfest, Veranaltet vom Verband Deutscher Schriftsteller in Amerika zu Gunsten der Pensions Anstalt der Genossenschaft Deutscher Bühnenangehöriger." There's a pretty mouthful for you, and that's just the way it read on the invitations and programs bidding guests to the Waldorf-Astoria last Saturday night. The festive assembly filled the gilded ballroom before 9 o'clock and had the pleasure of gazing at the box tiers containing such representative German-American patrons of the festival as Emil L. Boas, Oscar von Bernuth, Andreas Dippel, William Knabe, Edward Lauterbach, Herman Ridder, Col. Jacob Ruppert, Gustav H. Schwab, James Speyer, Wm. R. Steinway, Ernst Thalmann and Paul M. Warburg. Gentlemen wearing the insignias of committee membership were Eugen Burg, Otto Goritz, Alfred Hertz, Paolo Gallico, Arthur Schoenstadt, Max R. Hein, Theodore Sutro, Dr. M. Baumfeld, Dr. L. Weber, etc. The "Stimmung" in the auditorium was delightfully Teutonic, and no one wondered at the frenetic applause which greeted the president of the society when he delivered a German address, in the course of which he promulgated eulogies for the Fatherland's musical as well as for its martial deeds. "Deutschland allows no other nation to tread on its corns," spoke President Weimann. "There are no corns on Germany," was the comment of my neighbor, a prodigiously bearded personage wearing around his neck a thin, colored "bib," from which hung a yellow medal. "Let the festival begin," ordered the platform speaker. Thereupon good natured Otto Goritz stepped forth, and without further ado sang the "Pagliacci" prologue, aided by an accompaniment of Metropolitan Opera House orchestral players. This versatile artist showed himself to be as fully at home in Italian music as he is in the repertory which comes from the land of Rhine wine. Marie Ranzenberg, a veritable Walküre in frame and figure, delivered Wolf's "Weyla's Gesang," and Strauss' "Traum durch die Dämmerung," and "Zueignung," with extreme taste and splendid vocal control. Thereupon Adamo Didur, with his powerful basso voice, shook the very rafters in a thrice temperamental rendering of an aria from "Robert le Diable." His shirt front bulged with what appeared to be emotion, but in reality was his chest. Didur's almost abnormal bellows development is responsible for the bigness of his voice, an amazingly sonorous one for a man of his slight physique. Felicia Kaschowska, the some time Wagner singer of the Metropolitan, contributed three songs done with exuberance of feeling and much appeal of the eyes—pretty Polish ones, by the way. Georg Anthes, exhibiting pronounced pianissimos almost ladylike, sang Schubert's "Nachtstück," Wolf's "Verschwiegene Liebe," and Rubinstein's "Gelb rollt mir zu Füßen." Louise Homer, resplendent in wine colored velvet trappings, did Reger's "Waldeinsamkeit," and Hugo Wolf's monumentally humorous "Elfenlied," with fine understanding of lied interpretation. Riccardo Martin, gotten up to look something like Caruso, sang most unlike that hero of opera. Martin's selection consisted of that

brand new and melting ballad in which the refrain is "Good-bye, Sweetheart," repeated indefinitely and inanely. Martin made the phrase "Good-a-bye," and caused his audience to titter. It was all right for good old Italo Campanini to add the extra syllable, for he was a foreigner, but there seemed to be no reason why Martin, an American, should not be able to sing his own language correctly. After this comic interlude, Adolph Muehlmann continued the program with Rubinstein's "Es blinkt der Thau," and Brahms' "Tambourliedchen," both artistically done. Emmy Destinn ended the first part of the concert and roused her hearers literally to roars of applause with her really marvelous interpretation of Liszt's "Loreley," Grieg's "Im Kahn," and Kienzl's "Der Unsichtbare Flöter." In the "Loreley" Destinn held a high F sharp longer than I ever have heard any other singer keep a tone going without change of breath. The lady beside me whispered, "That's because Destinn doesn't wear any—" well, at any rate, the long held F sharp was phenomenal. Robert Blass illustrated his aria from "Der Waffenschmied" with gestures of the opera operatic, but his nobly resonant voice made the chaste old music ring right effectively. Walter Soomer, Carl Burrian and Allen Hinckley, all programmed for songs, sent their regrets, owing to a strenuous "Siegfried" production in which they had taken part that afternoon at the Metropolitan. Paolo Gallico played his just completed concert fantasy on Strauss' "Künstlerleben," and revealed himself as a waltz paraphraser (or is it paraphrast?) fully on a par with Tausig, Schütt, Schulz-Evler and the other piano adapters of the great Viennese Johann's lilting measures. Two and even three melodies disported themselves in playful contrapuntal association, and were garbed with harmonies and passage work that fell piquantly and pleasingly into the ear. Gallico played his transcription like a man who has lingered on the banks of the blue Danube, danced Strauss' waltzes in the Würstelprater, and eaten Vienna Backhuhn where it is native. Leo Schulz and his cello were the principals in Chopin's E flat nocturne and Popper's "Spinnlied," among the most delightful features of the evening's entertainment. Then followed Johanna Gadske, with a thrilling "Erlkönig" performance, and finally Carl Jörn wound up the concert by displaying high tones and wonderfully lyrical vocal quality in the "Paradiso," from "Africaine," and the "Stretta," from "Trovatore." This German tenor is breaking all the traditions of his native land by singing as beautifully as an Italian. He is at present the only Teutonic tenor who actually sings at all. The accompaniments of the program were played by Edward Falk, Richard Hagemann, Max Liebling, Hans Morgenstern, Coenraad von Bos and Hans Steiner—all volunteers, of course. Then came the stampede for supper.

A minstrel show was slated as the second part of the "Künstlerfest," and before the entrance of the burnt cork comedians one had time to take note of the many musicians in attendance. Von Doenhoff and Friedberger, pianists both, stood off in a corner and measured fourth fingers. Gallico explained to Winkler how easy it is to play three Strauss waltzes at once if you know the trick. Joseffy and Lambert discussed the ever increasing shortness of the teaching season, and Lambert cheered his colleague by telling him the story of Moritz Moszkowski's new black dog, "Chocolate." Composer Rubin Goldmark listened patiently to some of humorist Carl Hauser's dialect tales, and Managers Wolfsohn and Dippel wondered how the threatened "five per cent. commission" bill at Albany would affect them. Oscar Saenger, Max Heinrich and Madame de Rigaud represented the pedagogic fraternity in vocal matters. Cornelius Rübner, of Columbia, rubbed shoulders with Bruno Oscar Klein and his gifted son Karl. Madames

Langendorff and Morena were silent "stars" who came merely as guests. Cellists Schulz and Scognamiglio consorted amicably. William Knabe, more than a mere musician, smiled on his friends in the profession. Alfred Hertz and Volpe, orchestral conductors, exchanged rare baton confidences, even though critic Charles Henry Meltzer stood near. Lieutenant Tauscher, American agent for Krupp's cannons, looked after the comfort of his prima donna wife, Johanna Gadske. A trumpet fanfare sounded, and the crowd scampered for seats. In fantastic garb, and with faces blackened and eyes grotesquely enlarged, the minstrels marched on, Otto Goritz at their head. He was interlocutor, and Wurmser and Löwenfeld, the comedians of the German Theater, were the end men. Some of the other minstrels were Falck, Hy. Mayer (famous funny man of the New York Times cartoon page), Jörn, Mühlmann, Blass, Gallico and Eugen Burg (of the German Theater). Gallico and Falck took their places at the two grand pianos and improvised cleverly on the theme of "Ich weiss nicht was soll es bedeuten." Then the jokes commenced and they came fast and furious, each one with a point that the musical audience at once caught and applauded. Leo Schulz was introduced in a burlesque speech by Goritz, and gave an excellent imitation of a "Song of the Soudan," accompanying himself at the piano.

"That African music sounds too much like 'Salome,'" said Goritz; "no one will understand it." "In Africa they understand Strauss," replied Schulz; "denn da ist doch der Strauss zu Hause." Every few moments the joyous call of a hen sounded loud and long, whereupon Hagemann opened his mouth and therefrom dropped an egg into Goritz's hat (not a Strauss egg, however), while the interlocutor said: "Ei, Ei!" Jörn sang a rollicking lay about Rhine wine, and made such a hit that Goritz was led to remark: "It's a thousand pities Jörn doesn't go into grand opera." Gallico parodied the "Salome" music on the piano, interweaving it skillfully with Schubert's "Serenade," a combination that sounded more natural than it seems. Eugen Burg, in schoolboy costume, spent his time between crying and attempting to recite a poem about a green lamb with red fleece that gambled on the white meadow. Hy. Mayer drew caricatures of French, Italian, German and Bowery singers, and imitated their styles of performance. Somebody moved Mayer's easel to the rear of the stage, whereupon Goritz said aptly: "Es geht mit der Kunst zurück" ("Art is going back"). When the picture of the Italian singer appeared, the "infuriated" Germans jumped up and tore it from the easel—at which Dippel had to smile in recollection of certain stories current during the earlier part of the season. As a grand musical finale, Gallico and Falck played "Die Wacht am Rhein" and the minstrels sang the sturdy old song, with the audience joining in enthusiastically. To make the evening German in every sense, very few of the audience left after the show, but repaired to the ballroom, where dancing began promptly at 3 a. m. Für den vergnügten Deutschen schlägt keine Stunde! A large sum was realized for the German Stage Society, handsome Hedwig Reicher, of the German Theater, and a host of blonde beauties helping to swell the fund by selling flowers at famine rates. Hoch the first American Künstlerfest, and may it bloom every year to the large profit of the worthy object it seeks to benefit!

Emil Paur's new symphony, "In der Natur," was repeated at the Pittsburgh Orchestra concerts of March 26 and 27.

"The letters exchanged by Liszt and Carl Alexander, Grand Duke of Saxony, have been issued in a volume edited by La Mara and published by

Breitkopf & Härtel," says Henry T. Finck, in the Evening Post. "The two were friends from 1844 to 1886, the year of Liszt's death. The Grand Duke survived him by fifteen years. He gave orders that Liszt's residence should be converted into a Liszt museum. He once said: 'Liszt never gave me a piece of bad or selfish advice,' and when anybody dwelt on Liszt's faults in presence of the Grand Duchess she used to say: 'Show me a man with his good qualities and I will pardon his weaknesses.' Liszt himself wrote regarding Wagner: 'Extraordinary persons must not be judged by ordinary standards.'"

Oscar Hatch Hawley sends me this: "As there is no chord of the diminished seventh in any major key, I think that Chicago musician must have been handing out a joke." The mail from Lincoln, Neb., also brings a protest and an explanation, which I publish herewith:

Dear Mr. Liebling:

Your Chicago musician's puzzle reads, I believe, as follows: "If Paderewski and a colored musician play a duet and strike with their twenty fingers the diminished chord of the seventh of D major, how many black fingers will be on the white keys, and how many white fingers on the black keys?" Unless there is a catch, "gag" or pitfall of some kind to your puzzle, I am surprised that you would print such an absurdity. In the first place, the diminished chord of the seventh does not occur in the major tonality, so I take it that the compositor has erred, and that it should read "diminished chord of the seventh in D minor," which would be C sharp, E, G, B flat.

All of the fingers being used, the C sharp would have to be rejected in the octave, and each of the four hands with their five fingers each would play C sharp, E, G, B flat, C sharp. The position of the twenty fingers upon the keys would be as follows:

PERFORMER NO. 1.
L. H. R. H.
C flat, E, G, B flat, C sharp C sharp, E, G, B flat, C sharp
5, 4, 3, 2, 1 1, 2, 3, 4, 5

With performer No. 2, the same. It can thus be seen in a jiffy that the colored artist would have the fourth and third fingers of his left hand on E and G, and the second and third fingers of his right hand on tones of the same name. Therefore, there would be four black fingers upon the white keys. As to the white fingers upon the black keys, Mr. P. would have the fifth, second and first fingers of his left hand upon C sharp, B flat and C sharp, and the first, fourth and fifth fingers of his right hand upon the tones of the same names as above. There would then be six white fingers upon black keys.

You see, I am taking you at your word, believing that you would not be so mean as to have the negro whitewash his hands for the occasion or induce Mr. Paderewski to "black up" some of his fingers, leaving the others white.

Now that I have written this out, I wonder that I have wasted my time upon such a foolish question.

Yours, cresc. e accel.

FRANK HYDINGER.

P. S.—Speaking of puzzles—here is a fragile little hazelnut to crack.

"Sarah Jane" can play the "Maiden's Prayer" through in just eleven and one-half minutes.

One day she started the piece and had just half finished it, when her mother made her leave the house on an errand.

Returning, she started to play where she had left off and played through to the end and found that her speed had diminished throughout the second half of the piece in number of minutes exactly the number of times Mr. Bryan has run for the Presidency, divided by the number of the whiskers on a female Bongo, or the number of times Mr. Bryan will run again. How long did it take Sarah Jane to play the piece through upon this occasion?

Katharine Goodson was in town last week with her scholarly composer husband, Arthur Hinton, and both had plenty of yarns to tell about their experiences during this winter's travels from Brooklyn to far off British Victoria. While the artist pair talked freely enough, neither of them relished the idea of having their conversation published, expressing horror of the so called "stories" emanating from the heated crucible of the press agent's imagination. However, on the assumption that pictures sometimes "speak," I purloined two photographs of Katharine Goodson's fingers and hands, and they are shown in this department to-

day. They are remarkable for the extraordinary span between the thumb and the second finger, and for the great depth of wrist exhibited. No wonder Miss Goodson is able to make such a piece of bravura of the Liszt E flat concerto as she did last week with the Volpe Orchestra. This virile, progressive pianist is more than bearing out the predictions made for her future by Hans Richter



KATHARINE GOODSON'S POWERFUL WRIST.

when she surprised that staid old person into unbounded enthusiasm at one of his Manchester concerts. She had just come from Leschetizky, and her Manchester appearance with orchestra was her debut. Gruff Hans Richter has been her great



KATHARINE GOODSON'S DEXTEROUS DIGITS.

friend and admirer ever since, and she will play with him this spring just after her return to London.

Harvard made \$62,000 out of football last year. The deficit of the Pittsburgh Orchestra this season was about \$40,000. Well?

LEONARD LIEBLING.

THE MONEY IN MUSIC.

A NEW YORK daily paper published the following, dated March 6. This paper contained a similar statement emanating from a different source—that is, from a member of the German Reichstag, some weeks before that, but this is very interesting:

MUSICIANS POORLY PAID IN GERMANY.

Leipsic, March 6.—The Leipsiger Musical Society, one of the largest in Europe, warns parents against allowing their sons and daughters to engage in a musical career, either as members of an orchestra or as teachers. The society shows by elaborate statistics that of fifty thousand musicians in Germany only two thousand make a decent living; that is, earn more than 4,000 marks (\$1,000) per annum.

"Musical pupils," says the report, "are always overworked, sixteen hours a day being the average. When they finish their studies after years of volunteering, the salaries offered are between 60 and 70 marks per month (\$15 to \$17.50). The highest wages an orchestra musician can earn is 150 marks per month (\$32.50).

"At the Royal Theaters tried musicians get 1,000 marks per year (\$250), but they can rise as high as 1,850 marks per year (\$462.50). The average wage is from 600 to 700 marks per year (\$150 to \$175)."

It is hardly necessary to make any comment on the above. It is still worse in Italy, still worse in France, still worse in Austria. In all other countries it is still more discouraging, and Sir Alexander MacKenzie and Mark Hambourg both stated publicly in London that there was no career for an English pianist. Five dollars a week is what some pianists get for playing in London—one guinea. Don't mistake now—not \$5 a day—\$5 a week. That is twenty shillings. Twenty shillings are

about the same as twenty marks, and the above notice tells us that the salaries offered in Germany are from sixty to seventy marks. That would make it in England eighty marks, hence Dr. MacKenzie and Mr. Hambourg are telling us facts. Oh, it is beautiful, the study of music, particularly when one must be the editor of a musical paper that must publish statements of this kind. They are so encouraging.

NO LESSON IN OPERA.

The record of works produced at the Manhattan since its opening, and the number of performances given of the various operas, have been compiled into a table by a statistician who has plenty of time. The result is as follows:

Operas.	1906-07.	1907-08.	1908-09.
I Puritani	2	0	2
Rigoletto	11	5	5
Faust	7	4	0
Don Giovanni	4	3	0
Carmen	19	11	2
Aida	12	9	2
Lucia di Lammermoor	6	8	7
Il Trovatore	6	5	1
La Traviata	3	5	5
L'Elisir d'Amore	3	0	0
Gli Ugonotti	5	0	2
Il Barbiere di Siviglia	2	0	3
La Sonnambula	3	0	3
Pagliacci	10	9	5
Cavalleria Rusticana	8	4	3
Mignon	3	0	0
Dinorah	1	1	0
Un Ballo in Maschera	2	4	0
La Boheme	4	0	5
Fra Diavolo	4	0	0
Marta	4	0	0
La Navarraise	2	5	1
La Gioconda	0	4	0
La Damnation de Faust	0	3	0
Les Contes d'Hoffmann	0	11	7
Thais	0	7	7
Ernani	0	1	0
Louise	0	11	5
Siberia	0	3	0
Pelléas et Mélisande	0	7	4
Crispino e la Comare	0	3	3
Andrea Chenier	0	1	0
Tosca	0	0	5
Samson et Dalila	0	0	6
Le Jongleur de Notre Dame	0	0	7
Otello	0	0	6
Salome	0	0	10
Princesse d'Auberge	0	0	3

All efforts to draw valuable musical lessons from the foregoing material are vain, for, as THE MUSICAL COURIER has pointed out previously, the opera repertory in New York is based, not on historical or purely artistic considerations, but fashions itself solely according to the public taste of the moment, or, more generally, is dictated by the specialties of the singing "stars" who constitute the principals of the opera companies. The Hammerstein list is a fairly representative one, and next season will be augmented by many more works of the newer and older French school.

THE melancholy spectacle of doing professional work without compensation is constantly exhibited in the musical life. It is due to a mistaken view of the effects that are supposed to follow the gratification of vanity. People who are in the habit of listening to musicians who sing or play without the pay due to the professional artist consider that they are doing even more than paying money, by aiding in making them happy, for they usually appear so delighted to sing or play when they do it for nothing.

ON page 5 of this issue of THE MUSICAL COURIER there is a picture of Gemma Bellincioni, captioned with the announcement that she has been engaged for the Manhattan. On Page 25, a Milan cable says that she will sing at the New York Opera (Academy of Music). The cable is correct.

ABOUT THE N. A. T. S.

This is an official report of the doings at the recent election meeting of the National Association of Teachers of Singing:

The National Association of the Teachers of Singing held their annual election on Tuesday, March 9. Resignations from the directorate had left the board without a quorum, and the organization as a whole, while sound in its constitution, its membership and exchequer, had accomplished practically nothing, because of the struggle which has continued through most of the two years of its existence.

Eight new members were elected to the executive board, which is now complete, the personnel of which is as follows: S. C. Bennett, Walter Bogart, Dr. Carl Dufft, H. W. Greene, E. Presson Miller, Louis Arthur Russell, Wilford Watters, Adele L. Baldwin, Clara Bennetta, Clara Kalisher, Katharine von Klenner, and Anna E. Ziegler.

At the close of the general meeting the executive board went into session and elected Herbert Wilber Greene, chairman; Wilford Watters, recording secretary; Louis Arthur Russell, corresponding secretary, and requested Mrs. Ziegler to continue to act as treasurer pro tem. The association by making Mr. Greene its chairman practically endorses the stand he has taken against rushing into examinations for teachers' certificates without first gaining legislative consent, and commits itself to a more conservative policy.

Mr. Greene says of the situation that his election to the chair was undreamed of by him, but he feels that it is a critical hour in the association's history and that since the split in its ranks is due largely to his unwillingness to endorse the examination scheme, it is his duty to take up the work. He adds that there has never been but one point upon which the members of the association have disagreed, that being examinations of teachers. Messrs. Klein, de Guichard and Mrs. Ziegler headed the faction who wished to proceed at once with such examinations, while Messrs. Saenger, Luckstone and Greene represented those who opposed them. Mr. Greene took the initiative in the opposition in an address before the association a year and a half ago. His argument that the association would impair its ultimate usefulness by accepting a fee for examining teachers and certifying to their ability and safety prevailed not only to the extent of bringing a majority of the members to an acceptance of his conclusions, but won for him many uncomplimentary remarks, both in public and private, from those in the minority, whose plans were so unexpectedly disconcerted. He fully concurs with those who hold that examination can afford the only protection for the public against charlatan voice teachers or those who are inadequately equipped, but argues that the vocal profession is inherently opposed to arbitrary dictation as to what constitutes a standard, unless such dictation can be made effective by State or legislative action giving the examiners undeniable privileges. When that is secured the path to protection for the public and the student will be open, and those who refuse to conform to the legal requirements will at least suffer the penalty of prejudicial classification. But a small proportion of the vocal profession would be willing to be tried by a jury that was not qualified by a higher authority than that of self appointment. It is un-American both in spirit and practice and those who would consent to it would be held in contempt by the many who kept aloof from an organization that would without legal authority grant such certificates. Thus, in a nutshell, is shown the two policies that have so agitated their respective adherents. The outgoing chairman advocated proceeding with examinations without waiting for specific official sanction. The incoming chairman believes that the profession as a whole will withhold its support until it is assured that a higher power than the teachers themselves shall make the association sponsor for a standard of efficiency.

The first of these policies has not inspired unanimity of action or received the necessary support of a majority to bring it to a test. The second will now be tried. The members of the executive board agree with its chairman that they are confronted with the problem of arousing the profession and public opinion to so vivid an appreciation of the need of legislative support that it cannot long be withheld. It is to that end that the activities of the association will now be devoted. The general meetings and the sessions of the executive board will be characterized by freedom of speech on the part of members, and it is hoped that all will work in hearty accord, and each contribute some suggestion of value toward the uplift of the singer's art.

If a legislative act in only one State becomes so obnoxious and so interfering in its effects as to militate against vocal teachers, the result will be that they will go to another State and give lessons. New York is not the only city where vocal art is studied and is not the only city where opera is

being sung. Therefore, any legislative action tending to limit the vocal art as far as teaching or professional standing or degrees or diplomas or anything of that kind is involved that militates against the activity of the vocal teachers in any one State means nothing. Even in ten States it means nothing. It must be a national legislation in Congress.

MEETING OF MANAGERS.

The musical managers of New York met at the offices of THE MUSICAL COURIER Saturday afternoon last in order to discuss the bill before the Legislature in Albany which limits agents and employment bureaus to a commission of 5 per cent. on all engagements they secure, and furthermore surrounds the business with impediments and difficulties that will make it impossible to continue it on the present basis. The question of the city license was also discussed—that is, the law which compels an employment bureau to pay \$25 license a year, subjecting books, etc., to supervision and investigation.

Among those present at the meeting were Messrs. R. E. Johnston, Ernest Görlitz, Henry Wolfsohn, Loudon Charlton, Haensel & Jones, and M. H. Hanson, Mr. Charlton being represented by Mr. B. A. Montagnon and his lawyer, Mr. Buhler, and Mr. Görlitz being present together with his attorney, Mr. Devries.

The gentlemen, after discussing the matter, concluded to present an amendment, but it would be injudicious at present to make this a subject of newspaper discussion, as the bill is already in a condition that may enable them to secure the adoption of the amendment.

This question of calling a musical agency an employment bureau should be now settled forever, because the city officials and the lawmakers of Albany have no idea of the great distinction between a musical agent handling artists for the concert stage, oratorios and opera, and an employment bureau engaging cooks, scullery maids and furnace watchers.

There is also a great laxity in the treatment of the question of opera houses in this country. For instance, on Sunday the "opera house" at Keyport, N. J., was destroyed by fire. Every town has an opera house. No opera company ever appears. The building and administration are never associated with opera, and yet all over this country there are thousands of little places of amusement called opera houses, just the same as the Metropolitan Opera House, or Covent Garden, or the Paris Opera House. They have no relations with opera or with music even; but we will let that pass. We will simply call attention to the fact that they are opera houses that never have an opera performance in the sense in which we all mean it. And, by the way, how does this question and this bill at Albany affect the Metropolitan Opera management, which has a 50 per cent. commission clause on some of the contracts with the artists who are to sing in opera, this matter also having been brought up for discussion.

Whatever the results of this measure will be, one thing can be definitely stated, and that is that musical managers such as these bureaus mentioned above cannot exist on any 5 per cent. commission, not on 10 per cent., because we have never seen any brilliant successes on a 10 per cent. basis, and, in fact, the business is not done on a 10 per cent. basis, because, when 10 per cent. is charged, the artist must pay extra for all kinds of outlays, which proves that 10 per cent. makes it an impossibility. The result will be, if the bill passes without amendment, that the musical managers will open offices in Jersey City or Weehawken, taking the Forty-second street ferry across and opening offices in that neighborhood, because they cannot do business in New York State under these regulations—that is, straight, direct, honest business.

THE TRAGEDY OF A RUINED LIFE.

(Part Two.)

The fame of Parsons' success abroad was duly recorded in the press of this, his own country, not in such ample manner as the occasion demanded, but in a few short paragraphs which announced briefly that a young American composer had "written a new symphony which seems to have caught the fancy of the Berlin musical public."

The same paper which contained these meager notices also contained two and three column reviews of the performance by a certain symphony orchestra of a symphony by an unknown English composer, which had proven to be a flat failure when performed under the personal conductorship of the composer in his own country.

The unanimous praise of this foreign failure by the musical critics of the great dailies gained for the work a sufficient vogue in this country to enable its publishers (a foreign publishing house with an American branch) to recoup themselves for the losses attendant upon its production.

Those who are skilled in drawing correct conclusions from certain given effects and causes have here a good subject upon which to exercise their skill.

An incident which may help in forming correct deductions is the fact that these critics nearly always flatly contradict each other except upon such occasions as the one described above.

Parsons was not a great performer upon any instrument, having devoted his whole attention to the development of his creative genius.

When he arrived here, therefore, after an absence of nearly ten years, his arrival was unnoted save by a few friends and relatives.

Shortly after he called upon the conductor of the same symphony organization which had produced the English symphony with such "distinguished success," and requested that lofty individual to look over his work, with a view to having the organization give it a hearing at one of its concerts.

This American "over lord of music" blandly informed Parsons that his organization made it an invariable rule to program only *published works*, but that he would like to retain the manuscript for a few days. "The work has been mentioned to me, and I will examine it," he condescendingly explained.

Parsons left the presence of the "over lord of music" with a feeling of bewilderment uppermost in his mind. All this was so different from what he had expected; that he, the creator of a work which had created a profound sensation in the very sanctuary of the higher realms of music in Europe, should be treated as a mere novice by a man whose pretensions (he remembered now) had evoked the ridicule of musical circles in Germany the only time he had ever heard him mentioned. It was to the last degree extraordinary!

But if he was surprised at the result of his first call upon the "over lord of music," imagine what his feelings were upon the occasion of his second call when his precious manuscript was handed back to him with the statement "your work shows some talent, but your instrumentation is full of crudities, which are doubtless the result of inexperience, therefore under the circumstances I cannot feel myself justified in recommending it for publication unless you would consent to have it arranged by —, who does all my arranging for me, and who has had long years of experience in that particular department of my organization."

Parsons accepted his manuscript in silence, and at once departed without so much as a "good day"—not that he was angry, but he was simply stunned by the presumption and monumental egotism of the "over lord."

Once in the seclusion of his modest apartment, however, upon removing the wrapper from his manuscript, what was his indignation to find that the "over lord" had had the overweening discourtesy to

profane his precious manuscript with inoriginal notes in lead pencil!

Jag & Co. was a foreign music publishing concern with an American branch which had been maintained since 1891, and which had piled up enormous profits for its English proprietors.

The next day after Parsons had left his manuscript with the "over lord of music" an interesting conference was in progress in the second floor parlors of Jag & Co.'s building. There were present a number of critics from the daily press, the conductors of a number of symphony societies, and the American representatives of practically all the foreign publishing houses with branches in America.

The meeting had been called together by no less a person than the very honorable Mr. William Jag, the active member of the great house of Jag & Co., who was paying a visit to his American branch house.

As the proceedings of this conference play a very important part in the crushing out of Parsons and are also a very illuminating exposition of the hidden causes which produce certain much deplored effects in the American world of music, we deem it of sufficient importance faithfully to report these proceedings:

William Jag—"Gentlemen, I have called you together here in order to place before you a matter that is a menace to our common interests. You all know how successfully we have heretofore kept American composers in abeyance in these glorious United States of America (sarcastically), but not all of you know why that policy has been pursued. I wish to say, therefore, that I, for one, have nothing against the American composer as such, as long as he does not interfere with our business, which is, as you know, that of publishing high class musical works. I wish to assure you, before proceeding further with my remarks, that this is purely a question of business, in which sentiment has no part whatsoever. In the year 1891 the American Congress passed a copyright law, which provided that foreigners could acquire copyrights here by complying with certain conditions, one of these conditions being that all books filed at Washington for copyright must be printed from type set within the limits of the United States. This provision of the law practically nullified all the advantage to be derived by securing copyrights here, as it entailed the expense of producing an entire new edition made in the United States of any book filed for copyright here by a foreigner. A further provision of the law required that, in order to secure a copyright here, the work must be published simultaneously in both countries. This made it impossible for the foreign copyright owner to ascertain the selling qualities of a publication in his own market before securing a copyright here and therefore forced the foreign publisher to produce *two complete editions* of each publication, together with two sets of plates; in fact, the owner of a foreign copyright derived no benefit from such ownership so far as he might desire to acquire the copyright here. At this point in our dilemma our lawyers discovered that music, which all the courts of the civilized world had held to be a book, in the meaning of the law, might not be a book in the meaning of this new American law, and we therefore established American branch houses and began to file two copies of our foreign editions for copyright, on the theory that they were not books, which was a good joke on the blarsted Yankees, y'know.

"Well, things went along in this manner until several foreign publications became exceedingly big sellers in this market; that caused attention to be drawn to the advantage we foreign publishers were enjoying, and it was thought advisable to run the risk of trying to get one of the blarsted Yankee courts to give a decision upon the point. And it is a matter of history that by dint of the right kind of efforts properly directed we were entirely suc-

cessful, although we did not dare take the case to the highest court. Officially, therefore, a music book is not a 'book' in Yankeeland.

The advantage which we foreign publishers derived from this condition was so great that we decided to do everything in our power to retain it as long as possible, and it was decided that a policy of concealment would best accomplish this result; therefore we met and perfected plans by which the American public was educated into the belief that Americans possessed no talent as composers, and it has been our policy to prevent any American composer from getting a hearing, as far as lay in our power.

"There has been one constant source of danger to our common interests, however, and that is the possibility of some one taking a case to the Supreme Court for a decision upon the question of whether music is a book or not in the meaning of the law. A few years ago a man openly pirated one of our publications, with the view of taking such a case up, and as the means we used to stop this venturesome fellow forms a good story, I will briefly relate them to you.

"There are in this country music publishers who publish what is commonly known as 'popular' music. Their standing in the musical world is such that the finest musical work would be killed off and ruined completely if published by any one of them. Up to a recent date we publishers of the better class of music held aloof from them, but as they in nowise came into competition with us, for business reasons we formed an alliance with them, and it was with the help of these good chaps, y'know, that we prevented the fellow I referred to before from taking us up before the blarsted Supreme Court. How was it done? Why, a lot of money was raised by our allies, the popular publishers, and the fellow was involved in a lot of trials and litigations, and we all but succeeded in branding him for life as a criminal. When we got through with him he had no money left with which to fight us, y'know, but the sight of all these bloomin' Yankees going for one of their own number, all for our benefit, makes me laugh yet, don't y'know.

"Now, gentlemen, I have told you all these details in order that you may understand the necessity which exists for united action on our part in order that we may drive a certain gifted American composer back to Europe by making success for him here impossible.

I regret the necessity which compels us to take harsh measures with this foolish fellow, but as I said before this is a matter of business in which sentiment has no place, therefore the greater the genius which an American composer displays the greater is the necessity of either driving him (as we have driven so many before him) back to Europe, or surrounding him with such conditions as will effectually prevent the American musical public from ever suspecting his existence even.

"Do not forget, however, that all this must be done without the least hint of any organized effort; it must *apparently* be the indifference of the public which crushes this fellow.

"Every attempt on his part to find a publisher must be thwarted, and should he gain a hearing from manuscript, I trust that matter can be taken care of by our good friends the critics, who have successfully handled many such cases in the past for us.

"Gentlemen, the man who constitutes in himself such an element of danger to us, is J. R. Parsons, the composer of one of the greatest musical works ever written, a work which every publisher in Europe tried his best to secure from the composer before it was known that he intended to reside in the United States.

"I have no fear for the result if you follow the same tactics which we used so successfully in the Dvorak case."

Several of the critics demurred when the name of

the victim to be was announced, as they had read of the character of the great work created by him.

But a short period of reflection, during which each of them reviewed in his own mind the power and influence of the organization of which he was a part—an organization with power enough even to prevent our national Congress from enacting a law to right a wrong which has been a disgrace to the whole American nation for more than a decade—caused them to change their minds and withdraw all objection.

William Jag, continuing: "There is one thing more which I wish to announce to you, and that is that I am able to assure you definitely that you need have no fears in regard to the passage of a new copyright law. Such a law will place music in the manufacturing clause, for I have definite information to the effect that, no matter what happens, our rights will remain as before, and we shall continue to enjoy the pleasant and profitable privilege of obtaining copyrights here by simply filing two copies of our foreign editions.

"The immediate reason for my calling you together at this time to tell you all this was in consequence of our friend here" (indicating the "overlord") "coming to me with a request that he be allowed to give Parsons' D major symphony a public performance from manuscript, saying that such a performance would materially benefit his orchestral organization.

"I therefore hope that the matter, in the light of my explanation, will now appear in its proper light to all of you, and I will add that if this fellow Parsons goes back to Europe, where a great future awaits him, he will find no great difficulty in getting his works published.

"I would even publish this D major symphony now if he would permit us to bring it out as a foreign publication, but this he refuses to entertain for a moment, being influenced by a Quixotic idea of patriotism, so there is nothing left for us to do but either to bend him to our desires or break him in the attempt."

The strength of this unholy alliance can be imagined from the boldness with which its aims and objects were laid bare by this autocratic English alien.

Applying the lesson which Jag's address teaches us it ought not to be difficult for the most stupid reader correctly to solve certain questions regarding the American world of music which have baffled the most astute heretofore.

In it will be found the reason for every failure to uplift the cause of the American composer, which has been attempted so many times in the past. In it will be found the first real solution of the lamented MacDowell's breakdown; it shows the hidden cause of that distressing life tragedy, ended by wrecking the mind of the victim and his death in a madhouse a few months later.

In it those expatriated American composers, forced to leave their country and live in foreign lands in order to get a hearing, which is denied them here, are able to fix the responsibility for the vicious, artificial condition which makes a residence at home impossible for them without giving up their beloved musical art.

Ah! what a sad outlook upon our intelligence as a nation and the baseness of certain of our "musical over lords" does it not disclose to our horrified view?

And the worst of it all is that these clever rogues have succeeded in placing the responsibility upon the American nation for a condition with which it has had nothing to do, but which is, nevertheless, an eternal shame and a disgrace to it, and the effect of which will be, when the facts become generally known, to make every right thinking American hang his head in very shame for his country at the mere mention of music.

(To be continued.)

LEOPOLD AUER WRITES.

An editorial announcement made recently in THE MUSICAL COURIER brought forth the appended explanation from Leopold Auer, the great violinist, and we publish his letter with particular pleasure:

IMPERIAL CONSERVATORY OF MUSIC,
St. Petersburg, March 15, 1909.

To The Musical Courier.

In one of your last numbers you said that I intended to leave St. Petersburg and to go to Dresden. The motive for changing my abode was supposed to be due to the bad climate here and extreme cold in winter which affected foreigners and specially my American pupils being subject to even serious illness. I beg to inform you that never one of my American or all other foreign pupils has fallen ill seriously, and the rumor of my leaving St. Petersburg only arose through the political troubles of the last years. But all social relations being quite normal just now, I do not see any reason why I should go away from a place where I have lived so many years and which is therefore dear to me. As a proof of the harmlessness of the climate, may I add that the greatest Italian singers as Mme. Patti, Sembrich, Nicolini, Battistini, etc., have sung here at the Imperial Opera throughout the whole winter and needless to say have lost nothing of the charm of their beautiful voices. It is also generally known that Rubinstein and Tschai-kowsky have spent here the greatest part of their lives.

I should be much obliged to you if you would acknowledge my letter and make it known to your readers by kindly giving it a place in the columns in one of the next issues of your paper and by doing so destroy all possible errors concerning the climate of St. Petersburg and the continuance of my activity here.

Yours sincerely,

LEOPOLD AUER.

SIGNOR FANO, of Milan, claims a five per cent. commission on a contract with Signor Constantino, the celebrated tenor (which the latter repudiates), on the basis that the contract was a renewed one because no notice was given to the contrary. No one is able to fathom this contention without seeing the contract itself, and as a court will eventually decide, there is no reason why any one who cannot enforce the penalty should decide ahead of the court's decision. But our opera house managers should certainly look into the question of foreign commissions; there is more to this than appears on the surface.

CABLE FROM MILAN.

OFFICE OF THE MUSICAL COURIER,
MILAN, Italy, March 30, 1909.

Reported here that Gemma Bellincioni, the dramatic soprano, has been secured for New York Grand Opera Academy Music. Boston Opera secured several young singers here.

R. P.

MUSIC AND MUSICIANS IN BALTIMORE.

BALTIMORE, Md., March 28, 1909.

The State's Attorney of this city, having secured from the managers of the Lyric a faithful promise to be good, which means that their intention to give Sunday concerts shall be solemnly abjured, has entered a nolle prosequi against all the good indictments recently found by the grand jury. For the present, then, this very interesting and absorbing topic is settled, and Baltimoreans must go to concerts between Monday and Saturday.

Florence Giese, pianist, gave the second of a series of afternoon musicales last Tuesday, at the Arundell Club. She was assisted by Edna A. Brown, mezzo-soprano, and Alfred Fühmaier, cellist. A large and appreciative audience was present.

The last free Sunday afternoon organ recital at the Peabody was given on the 21st by Eugene McD. Bonner, assisted by Max Rosenstein, violinist. The object of Director Randolph has been fully attained, and the large attendance upon these recitals attests his wisdom in providing in the fine hall of the Peabody, so centrally located, a series of free organ concerts, which must needs have been of considerable educational value.

Edward Brigham, basso profundo and melodramist, whose home is New York, appeared in recital on Tuesday, the 23d, in the Assembly Hall of the Lyric. The main hall was occupied the same night by howling thousands enjoying a wrestling match between two distinguished mat experts; and it is a high tribute to Mr. Brigham and his art to say that neither he, nor his attentive audience, was overcome by so formidable a handicap. It might be well for theater managers to avoid holding musical evenings and athletic contests under the same roof at the same time. In the triple role of singer, accompanist and melodramist

Mr. Brigham was successful; more particularly in his splendid recitations which included "The Enchanted Oak," Herford; "The Sisters," Tennyson; "The Belle," Poe, and the melodrama "The White Ship," Rossetti, the incidental music to which was written by W. G. Owst, a distinguished musician of this city and critic of the Baltimore Sun. Mr. Owst has written many anthems, part songs, and solos, but in none of them has he demonstrated his genius as in this latter masterpiece, heard here for the first time. His treatment of the text is thematic, and his themes are not alone beautiful; they express the meaning of the text, and their interweaving proves his ingenuity and his complete mastery of his subject. When the work is published, and it is sincerely to be hoped it soon will be, it will be included in the repertory of all artists who have lately adopted this delightful form of entertainment. Mr. Brigham sang songs by Halevy, Rubinstein, Schubert and other composers.

The second meeting of the Musical Club was held at the residence of Mr. and Mrs. Lawrence Turnbull, 1530 Park avenue, on the night of March 25. The program included cello solos by Bart Wirtz, violin solos by Jene Sevely, and several of E. L. Turnbull's male quartets, by Konrad Uhlig, E. L. Turnbull, Merrill Hopkinson and Thomas Ruth. Barrington Branch and Dr. Philip Ogden were at the piano.

Mendelssohn's centenary was commemorated at the Peabody by a performance of the Students' Orchestra under the leadership of Harold Randolph, on the 26th. This was the second concert of the second season, and the playing of the students was marked by sincerity, enthusiasm, and a commendable degree of skill. Harry Sokolove, violin, played the second and third movements of Mendelssohn's concerto, and Lawrence Goodman, his piano concerto in G minor, op. 25, in a musicianly manner, thus

placing themselves among the best of many talented Peabody students. The orchestra, in addition to the accompaniments of the soloists, played the "Fingal's Cave" and the "Midsummer Night's Dream" overtures.

The combined musical clubs of Dickinson College gave an interesting concert at Lehmann's Hall, also upon the 26th, before a large and sympathetic audience. M. H.

Tina Lerner a Bride; Weds Bachner, of Peabody Staff.

BALTIMORE, Md., March 28, 1909.

Hearty congratulations of THE MUSICAL COURIER correspondent and all THE MUSICAL COURIER readers, are extended to Louis Bachner, of the Peabody staff, upon his marriage to Tina Lerner, the eminent pianist. Baltimore is indebted to Mr. Bachner for bringing so distinguished a musician to dwell here. May the future fulfil every radiant hope of the present. M. H.

Kreisler in Brussels.

The soloist at the Ysaye concerts in Brussels, on March 6 and 7, was Fritz Kreisler and, peculiar to mention, on this occasion the conductor was Mr. Frank Van der Stucken. The concert was an enormous success and the press was unanimous in its commendations. Mr. Kreisler and Mr. Van der Stucken both were received with concentrated attention, and during the performance great enthusiasm prevailed.

Francesco Gianoli-Galetti and Antonio Pini-Corsi have been engaged as buffo-basses at the Metropolitan Opera House. The former has been a member of Mr. Hammerstein's company; the latter sang at the Metropolitan Opera House some years ago and more recently at Monte Carlo and Buenos Aires.

14,000, NOT 12,000.

ADR TEL-BEDFORD-PAIS
TELEPH. 120-34



HOTEL BEDFORD
Rue de l'Arcade
MADEIRA

Paris le 16 March 1909

My dear Mr. Steinberg,

In the account given in last month's Musical Courier, regarding Goddard's appointment in Vienna, is a wrong statement, which you will doubtless be kind enough to correct with a few words. Busoni and myself have received not 12000, but 14000 Crowns yearly for the same position. Many thanks for making this fact in advance and kindest regards from me most sincerely.

Yours sincerely,
Fritz Kreisler



What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

Gala Opera Performance, March 20.

The New York Times.

A large audience was present last night at the Metropolitan Opera House at the gala performance for the benefit of the Pension and Endowment Fund of the Metropolitan Opera Company. The total receipts of the evening, it was said, amounted to about \$14,000.

New York Tribune.

Whether six kinds of cake are a better bait at twice the cost than a whole cake of a preferred sort and of equal quantity may or may not be a subject for a debate by an economic society, but it is a matter of fact and record that the mixed bill made up of parts of six operas offered at the Metropolitan Opera House last night at double prices did not at all fill the house. Nor is it probable that the medley added much to the "Pension and Endowment Fund of the Metropolitan Opera Company."

The New York World.

The performance failed to draw a large audience.

THE NEW YORK HERALD.

The audience was large.

Boston Symphony Concert, March 20.

New York American.

At no previous concert has this orchestra excelled, if it has even equalled, the almost perfect execution revealed in the performance of the "Fantastic" symphony of Berlioz, with which the concert opened.

The New York Press.

More convincing performances of Berlioz's "Fantastic" symphony in C major have been heard in this city than that given in Carnegie Hall yesterday afternoon by the Boston Symphony Orchestra under Max Fiedler's direction.

"Navarraise," March 20.

New York American.

Gerville - Reache, the French contralto, repeated the most tragic and remarkable of her efforts. Her deep and noble contralto was heard to advantage yesterday, and her acting has rarely, if ever, seemed more telling.

New York Tribune.

Miss Gerville - Reache failed to make as effective, if as repulsive, a figure of "La Navarraise" as did its originator here.

"Dream of Gerontius," March 20.

New York American.

Elwes' voice was clear and rich.

New York American.

Elwes' voice was clear and rich.

New York Tribune.

These qualities and the style for which in oratorio we are dependent so largely on English singers of the best type made Mr. Elwes' participation in the performance one of its most agreeable incidents.

The Sun.

The work made an impression similar to that of its first performance when the general opinion seemed to be that Sir Edward Elgar had enriched the domain of oratorio with a work of high feeling and large musical learning.

New York Tribune.

The veil which covers his voice was observable again.

The Sun.

His voice has a rather hard and unyielding character.

The Evening Post.

He gave the English ideal of Gerontius, but it is an interpretation that cannot be set up as a standard for New York, lacking, as it is, in dramatic force.

The Evening Post.

After hearing Elgar's "Dream of Gerontius" at Carnegie Hall on Saturday night for the third time, it is possible only to repeat what was said of the oratorio when it was last sung here, nearly five and a half years ago, that, "as a whole it is a vastly tedious affair, with here and there an interesting phrase or a happy touch. Mr. Elgar creates a tremendous appetite for the beautiful, but often forgets to satisfy it. Much of this 'Gerontius' music resembles nothing so much as the improvising of a good musician who has nothing to say, but says it very well."

The Evening Sun.

A more artistic performance has not been heard in a long time at Carnegie Hall than that of Saturday night, when Cardinal Newman's "Dream of Gerontius," set to music by Sir Edward Elgar, was given by the Oratorio Society. Elgar's inspired music, a series of exalted but expressive themes, was interpreted by the orchestra in a manner deeply satisfying. A majority of those in the large audience seemed to think that Frank Damrosch had scored an unusual triumph in this third presentation of the poem.

As Gerontius, Mr. Elwes, a well known English tenor, imported for the occasion, sang with an even beauty of tone.

The World.

His voice is marred at intervals by a serious defect—the covering or muffling of several notes.

"Falstaff," March 20.

New York American.

Verdi was, as we all know, well on in the eighties when he composed his "Falstaff," which he called a "lyrical comedy." That a man so old should have created anything so, relatively speaking, young, bright and strong has long been regarded as one of the marvels of music.

The Evening Post.

Scotti's achievement, as Falstaff, places him in the front rank of operatic actors.

The World.

Those of us who remember what we are inclined to think was an ideal impersonation of Sir John by Victor Maurel in the old days must not blind our eyes to the fact that Scotti's characterization of the fat Knight is altogether admirable. It has unction, wit, humor and adroitness.

THE NEW YORK HERALD.

Scotti was Falstaff, and he was the hero of the paunch to the life. His makeup was enough to make anybody laugh.

THE NEW YORK HERALD.

Grassi was good as Fenton.

THE NEW YORK HERALD.

In birth Scotti resembled a hoghead and you could only guess by the wide belt the location of the waist line.

The Sun.

Alda sang with her familiar shrill quality of tone.

The Sun.

Fourteen years ago the Sun's observer of musical doings was swept into a rhapsody of enthusiastic praise of the opera by rea-

son of its irresistible freshness and the unction of its humor. . . . Here is an operatic score combining in a complete and captivating composite all the elements fashioned through several periods of progress extending from Pergolesi to Rossini and from Mozart to Wagner. The ultimate product is wholly Verdi's. Recitative, arioso, melodic fragment, orchestral explication, instrumental painting, lyric and declamatory utterance behind and before the footlights, all are utilized with the skill of him who for fifty years was the preserver of Italian opera and who led it out of its own wilderness into the promised land which he made for it.

The Evening Post.

His voice is marred at intervals by a serious defect—the covering or muffling of several notes.

The Evening Post.

Everybody, of course, ought to go and hear this opera, to marvel at what a man of eighty still could do in this way—and to reflect sadly that at that age there can be no more real creative power. One cannot hear "Falstaff" without recalling the French adage "si la jeunesse savait, si la vieillesse pouvait"—if youth but knew, if old age could do.

New York American.

He did not come within measurable distance of his French predecessor. (Maurel.)

New York American.

Scotti looked less Saxon or Anglo-Saxon than Semitic. Moreover, with his unblushingly—or, as in this case I should perhaps say, "blushingly"—Italian nose and his dark eyebrows, he looked somewhat sinister for the old roystering rascal of Shakespeare. His jollity lacked frankness, and his manner suggested intrigue rather than unction. Possibly the politest thing I could say of Mr. Scotti in connection with his character would be that it had more wit and less humor than was fitting.

New York American.

His makeup, to begin with, had none of the characteristics of the Knight except his grossness and his corpulence.

The Sun.

It must frankly be admitted that Mr. Grassi's remarkably bad singing of Fenton's music in the last scene sadly shook the spell of the picture.

The World.

More of his girth might be displayed below instead of above the waist line, but that's a mere detail.

New York American.

Her rendering of the "Queen of the Fates" aria was enchanting. It was marked by taste, sentiment and penetrating charm of a quite uncommon and delightful quality.

The Evening Post.

Composers and critics may rave over the fine art displayed in this score, but what the public wants is melody. It longs for the

ness and the unction of its humor. . . . Here is an operatic score combining in a complete and captivating composite all the elements fashioned through several periods of progress extending from Pergolesi to Rossini and from Mozart to Wagner. The ultimate product is wholly Verdi's. Recitative, arioso, melodic fragment, orchestral explication, instrumental painting, lyric and declamatory utterance behind and before the footlights, all are utilized with the skill of him who for fifty years was the preserver of Italian opera and who led it out of its own wilderness into the promised land which he made for it.

New York Tribune.

In Scotti's Falstaff, Maurel seemed to live again.

New York Symphony Concert, March 21.

New York Tribune.

Kaschowska's exaggerations of style gave what she did an aspect of artificiality.

New York Tribune.

The "Pathétique" symphony has never been one of Mr. Damrosch's battle horses, and of yesterday's performance it cannot be said that it let loose the supreme power or the sulphurous brilliancy of this score, whose inherent quality fairly justifies, if it does not actually demand, a presentation that may exert an influence of an extra-musical sort.

Nordica Recital, March 23.

New York Tribune.

Her voice was luscious and opulent in quality.

The Evening Post.

She had a program judiciously arranged.

The New York Press.

Such defects might have been overlooked had Madame Nordica succeeded in giving compensation by great interpretative art, such art, for example, as Dr. Willner's. But Nordica's art, whatever may be said of its purely vocal aspect, never has searched any depths of feeling, and advancing years have not increased its emotional scope.

The Evening Post.

She still has full command of her breath, as was shown in her climaxes, and still more in her floating pianissimos, such as no other singer now on the stage has at command, and which would be impossible with impaired breathing power.

"Don Pasquale," March 25.

New York Tribune.

There was a very disappointing performance of "Don Pasquale."

The Sun.

This bright and cheerful little opera has withstood many vicissitudes, but after the shock to which it was

flesh pots of "Il Trovatore" and "Aida." And the public is right. Ten minutes of "Il Trovatore," not to speak of "Aida," are worth more than ten hours of "Falstaff." Better crude art that says something than fine art that says nothing. That is the world's attitude toward such a work, an attitude which thousands of columns of newspaper eulogy and hundreds of books cannot alter.

New York American.

He did not come within measurable distance of his French predecessor.

The World.

She sang with finish of phrase and diction.

The World.

I have always liked the subtle, poetic feeling and emotional breadth of Mr. Damrosch's reading of this work, which, be it symphony or not, remains the most intense expression of human feeling since Beethoven. I feel, too, that his tempi are more in accord with the inner meaning of the composer than those we shall hear next Friday. (Philharmonic.)

The World.

It would not be true to say that her voice has retained all its luscious beauty or its power.

The New York Press.

She appeared in a rather ill assorted list of songs.

The Evening Post.

By her dramatic intensity, which now and then thrills one's every fiber, Madame Nordica reminds one of Dr. Willner—but a Willner with a voice of velvet and a finished art of vocalization.

The New York Press.

The greatest drawback in her singing at present is shortness of breath, a weakness that not only injured her phrasing yesterday, but interfered with sustained tones and at times compelled a hastening of tempo.

THE NEW YORK HERALD.

Donizetti's little opera was artistically presented.

The New York Press.

Whatever the quality of the cast, however, the audience appeared to enjoy the performance. Madame Di

subjected last evening it could not bear up. In its second act it gently passed away, and industrious efforts to resuscitate it in the third act were successfully frustrated by Mr. Grassi. However, he was not unaided, for in the previous scenes he was himself only a feeble second to the principal executioners, Madame Di Pasquali and Mr. Paterna. The prima donna of this sad occasion was the most depressing Norina within the memory of the present generation of opera-goers. She sang with a thin, strident, colorless voice and with frequent attacks of tremolo in its most virulent form. Her gayety was as solemn as that of a British burlesque company, and her roguish playing of the hapless Don Pasquale aroused sympathy, not for him but for Donizetti. These comments apply with equal directness to Messrs. Paterna and Grassi. The former was lamentably inefficient and the latter utterly out of his element in music of the kind found in Donizetti's charming score. Mr. Scotti was the only member of the cast who was at home in the school of the work, and he was in particularly poor form.

The Sun.

De Pasquali sang with a thin, strident, colorless voice.

"Nozze di Figaro," March 26.

The World.

Scotti was not in the best of voice.

Pasquali's voice was not without its tremolo, but she sang with skill, with pretty graces and with purity of intonation. Also she acted the role of Norina with understanding, though not with too light a touch. Grassi revealed himself to advantage. His light tenor voice was heard at its best, and the "Com' e gentil" aria he sang charmingly. Scotti as Dr. Malatesta repeated a familiar performance effectively. There were no serious traces of his recent indisposition. Paterna was an amusing though conventional Pasquale.

THE NEW YORK HERALD

Madame De Pasquali's light soprano voice proved well suited to the florid, graceful music of the mischievous heroine.

Brooklyn Tribune.

His voice showed no effects of his recent "indisposition."

Successful Debut of Ester Adaberto at the Metropolitan.

The debut of Ester Adaberto as Leonora in "Il Trovatore," at the Metropolitan Opera House, afforded the patrons another opportunity to hear a dramatic singer of sterling worth. Madame Adaberto proved that she is an artist of commanding presence, with a voice of remarkably beautiful quality. While the public was somewhat disappointed because Caruso failed to appear with Madame Adaberto—on account of illness—the newcomer completely won the public, and from the appended press notices she was equally in favor with the critics:

The new soprano has knowledge of stage routine and dramatic power and a voice of volume that is not too small for the great auditorium where she was making her first American appearance, what is more, she used her talents and training last night to good effect in giving life and verisimilitude to the opera.—New York Tribune, March 11, 1909.

The role of Leonora served to introduce a new dramatic soprano from Italy, Madame Adaberto. She made, on the whole, a favorable impression. Her voice is agreeably free from tremolo and remarkably powerful, an important factor at the Metropolitan.—New York Evening Post, March 11, 1909.

Madame Adaberto has a pleasant voice of sufficient power and sings with intelligence.—New York Herald, March 11, 1909.

Madame Adaberto disclosed commendable qualities. She has a good stage presence, plenty of temperament and a strong and brilliant upper voice.—New York Globe, March 11, 1909.

Madame Adaberto has a good voice, large, full and sweet, and pure in intonation, which she uses with skill. Her stage presence is pleasing and she made friends at once with the audience.—New York World, March 11, 1909.

Madame Adaberto made an agreeable impression. Certainly she could not complain of her reception, which sounded enthusiastic. Her voice is far more dramatic in texture and weight than the voices of other sopranos who have sung dramatic parts here recently.—New York Press, March 11, 1909.

Madame Adaberto proved to have a dramatic voice of good quality and volume, especially in the upper registers. In addition, she sang with much temperament.—New York Times, March 11, 1909.

Much interest was centered in the Leonora of Ester Adaberto, who has a voice of wide range, remarkably good in her upper register and of good quality. She acted with discretion.—Brooklyn Eagle, March 11, 1909.

Gemma Bellincioni, the Italian soprano, will be one of the "star" members of the Manhattan Opera Company next season. Madame Donalda, who was with him during his first year, will also sing for Mr. Hammerstein.

FINAL PHILHARMONIC CONCERT.

LAST APPEARANCES OF SAFONOFF IN NEW YORK.

The allusion to the "final" Philharmonic concerts has reference to the last appearances of the organization under Safonoff and under the old charter that made its conditions for over sixty years. As THE MUSICAL COURIER told its readers some months ago, the venerable orchestral body is to be subjected to a systematic overhauling before next season. Mahler is to be the new conductor, and many changes will be made in the personnel of the players. The orchestra henceforth will be known as the New Philharmonic. Two concerts are to be given almost immediately, under Mahler, in a measure to introduce him to the orchestra and its clientele before the opening of the formal course next season.

In deference to the fact that Safonoff has been recognized as more or less of a Tchaikowsky "specialist," the two farewell concerts at Carnegie Hall last Friday afternoon and Saturday evening, consisted exclusively of the greatest Russian composer's compositions—the "Pathétique" symphony, the "Italian Caprice," "Elegie," for strings, and the "Marche Slave."

The atmosphere in the concert hall took on more or less of a festive nature, for there was a tacit understanding among the regular patrons to honor the departing leader with a complimentary demonstration, irrespective of the calibre of his readings. It happened, however, that his interpretation of the Russian music was picturesque and exciting in a way not strictly musical, perhaps, but at any rate thoroughly in keeping with the spirit of the joyous "farewell" audiences. The "Pathétique" symphony, for instance, lost much of its sombre meaning in the first and last movements, through Safonoff's evident desire to make a sensational hit with his sophisticated and somewhat captandum nuances in the valse, and his colossal dynamic din and stress of accent in the march. Stirred as they were by the sensational but none the less claptrap performance of the third part, the finale was not able properly to grip the hearers with its tense tragedy and deeply conceived emotionalism. Even Safonoff's exaggerations in the matter of tempi contrasts did not help to create the illusion of sincerely felt pathos in the conductor's reading.

Tumultuous applause marked the ending of every piece on the program, and Safonoff bowed his thanks repeatedly and made his orchestra rise several times and share in the ovation.

At the Saturday evening concert, the members of the orchestra presented their conductor with a silver laurel wreath. Then Andrew Carnegie, president of the Philharmonic Society, mounted the platform, and gave Safonoff a diamond watch fob and a book containing the names of the organization's subscribers. Mr. Carnegie thereupon addressed a few words to Richard Arnold, the concertmaster (who will retire at the end of this season) and handed him a silver loving cup and a book like the one received by Safonoff.

The speech which Carnegie made to Safonoff was substantially as follows:

Your friends, whose names are legion, could not allow this occasion to pass without giving expression to their sorrow at your departure. Never did conductor more completely captivate his orchestra and his audiences as artist, nor attach himself more closely to those who have been privileged to know him as a man. You have delighted thousands of music lovers and made hosts of friends.

This hall is to possess as among its most precious traditions the fact that Tchaikowsky led the opening performances, revealing to us some of his masterpieces, and Safonoff for three years has held us under the weird spell of Slavonic music. We ask you to accept this token of our admiration for you as an artist and of appreciation as a man. You carry with you back to your home in Russia the grateful thanks of many thousands of music lovers, the deep regard of the Philharmonic Orchestra, and the friendship of many who rejoice in having made your acquaintance.

Safonoff responded fittingly in English, and Arnold also said a few words.

A glance backward over Safonoff's three years of regular leadership at the Philharmonic, does not impress one with the magnitude of his artistic accomplishments in that position. He has not improved the orchestra, nor has he widened its repertory to any appreciable extent. Few novelties were performed during his tenure of office, and in general, the programs bore a familiar and conventional character. Safonoff came to New York with a reputation as a Tchaikowsky expert and he leaves our city with his original honors intact, but no fresh ones added to his credit. At best, he was not the man to lift the venerable Philharmonic out of the groove of dull routine into which it had fallen, and his consulship was in a measure responsible for the final decision of the managing committee and members to reorganize the association, put themselves under a new executive board, and before all things, appoint a conductor with high musical ideals and a dignified conception of the purpose and proper artistic scope of a first class symphony

orchestra. Mahler was chosen as Safonoff's successor, and it now remains for the former to show that he can wear as well in the concert room as he does in opera. He will begin his new duties with plenty of public and press encouragement already to his credit.

JEANNE JOMELLI'S SONG RECITAL.

Jeanne Jomelli, the statuesque and much admired prima donna, sang twenty-four songs in five languages at Mendelssohn Hall, Friday night of last week, to an audience which filled the auditorium. Jomelli has had numerous appearances in New York this season, in conjunction with other artists, but it was a real treat to have her the solitary star for one night. From beginning to end her singing was a feast for the soul. The silvery voice was heard to fine advantage in the arias from "Louise" and "Thais," the Carmen-like pastorate by Bizet, and interruption with applause marked more than one song. A mighty and dramatic high B flat in the "Thais" air had such intensity that the tone was a marvel, not only of strength, but of sweetness as well. The flowing cantilene of Brahms' "Mainacht," the lyric beauty of Erich Wolf's "Ich bin eine Harfe," the playfulness of Hugo Wolf's "Mausfallen Sprüchlein," these received grateful appreciation on all sides. Full of dramatic flow was "Invocazione," by Pirelli, while the lovely tones of Bossi's "Similitudine" gave esthetic delight. The two Netherlandish songs, marked by simplicity and naivete, gave welcome variety. "Charity," by McDermid; "The Flower Rain," by Edwin Schneider, and "Tomorrow," by Charles Gilbert Spross, who played the accompaniments cleverly, with much sympathy, all these had to be repeated, and no doubt instant demand will spring up for these at the music stores. The recital ended with "The Call of Radha," written for Madame Jomelli by Harriet Ware, an opus having character and climax. Flowers in plenty were presented the singer, and Madame Tetrassini created an intermission by calling on her with congratulations. The order of her program follows:

Paris Angelicus	Frank
Invitation au Voyage	Duparc
Aria, Louise (By request)	Charpentier
La Rieuse	Pierre
Pastorale	Bizet
Aria, Thais (By request)	Massenet
Aus Meinen Grossen Schmerzen	Franz
Mainacht	Brahms
Auf dem See	Josephine Lang
Ich Bin Eine Harfe	Erich Wolf
Faden	Erich Wolf
In Dem Schatten Meiner Locken	Hugo Wolf
Mausfallen Sprüchlein	Hugo Wolf
Invocazione à Venere	Attilio Pirelli
Dove Scintillano	Bossi
Similitudine	Bossi
Netherland's Songs	
Far Off I Hear a Lover's Flute	Wakefield Cadman
Charity	McDermid
The Flower Rain	Edwin Schneider
Nocturne (Written for Madame Jomelli)	Magdalen Warden
Tomorrow (Written for Madame Jomelli)	Charles Gilbert Spross
The Call of Radha (Written for Madame Jomelli)	Harriet Ware

Edith Haines-Kuester's Varied Accomplishments.

Edith Haines-Kuester, who is becoming celebrated as a concert accompanist and "coach" for singers, is attracting the attention of many vocalists and musicians by her compositions. At a musicale at the Kuester studios, 203 West 108th street, March 26, several of Mrs. Kuester's songs aroused enthusiasm. With the fair composer at the piano, Lorine Rogers Wells, an intelligent singer, sang the following numbers by Mrs. Kuester: "Renunciation" (with violin obligato played by Aage Frederiks); "When Love Is Best," "Secrets," "Phyllis, the Fair" (words by Burns), "Rockabye" (words by Eugene Field) and "Serenade" (words by Longfellow). Musicians have been impressed by the lyric qualities and tunefulness of Mrs. Kuester's compositions. As one of the best informed masters declared:

"Her songs are singable, and at the same time those learned in music are impressed by the scholarship of all that she attempts."

Mrs. Kuester seems to have succeeded in demonstrating that a song need not necessarily present problems in order to appeal to singers. There is so much affectation about modern song writing and singing that one who maintains the sincerity and simplicity of the old masters is certain to awaken curiosity and finally victory.

In the meantime it must not be forgotten that Mrs. Kuester is a concert accompanist of highest attainments. Next season she will concertize with Frederiks, the Danish violinist, who played last week at the Kuester musicale.



GRAND OPERA IN NEW YORK



This department does not treat of every opera in detail given at the Metropolitan and Manhattan Operas, for the reason that space in THE MUSICAL COURIER is too valuable for endless repetition of that sort. The casts are usually the same, and the performances resemble each other identically in almost every feature. Only premières and debuts of importance are treated on this page.

METROPOLITAN OPERA HOUSE.

"Don Pasquale" and "I Pagliacci" (Double Bill), March 24.

The cast for "Don Pasquale" was as follows:

Norina	De Pasquali
Ernesto	Grassi
Dottore Malatesta	Scotti
Don Pasquale	Paterna
Notario	Bada
Conductor, Spretino.	

"Don Pasquale" is one of the works written in haste. It is reported that Donizetti completed the task in three weeks, and at the rehearsals for its première in Paris, January 4, 1843, the "orchestra and singers received it coldly." Donizetti, however, knew more about it than those who did not profess any enthusiasm at first, and so he resorted to a little trick to compel those engaged in its presentation to change their minds. In a pile of old manuscripts at his house, the composer found a song, and this he said he wanted Mario, who created the part of Ernesto, to sing. Mario consented, and at the first performance the song was sung to a tambourine accompaniment played behind the scenes by Lablache, who, by the way, was the Don Pasquale of the production. The opera was instantaneously successful. Its revival at the Metropolitan Opera House last Wednesday night was witnessed by a large audience, and the performance was worthy of the attention bestowed upon it. In a smaller theater, operas of this caliber are seen and heard to better advantage. However, there was much to commend in the efforts of those engaged to bring this charming comic opera before our public again. Bernice de Pasquali, the Norina, was in exceptionally fine voice, and her interpretation was without exaggeration. She did not overdo the comedy work. This artist errs most on the side of overmodesty—but, then, better that than overconfidence. It was in singing the music of Donizetti's score that Madame de Pasquali's light and flexible voice was heard with delight, and the numerous curtain calls testified that the prima donna had a host of admirers in the house. The other members of the cast entered into the spirit of the merriment, and united in arousing roars of laughter in all sections of the auditorium.

"I Pagliacci" followed, with Farrar as Nedda, Jörn as Canio, Campanari as Tonio, Bada as Peppe and Cibelli as Silvio. Spretino conducted. The revelation of the night was Karl Jörn, in the impassioned role of the married clown. He looked so handsome even in the white mask and the fool's cap, that one could not fail to be somewhat amused (in spite of the tragic situations) at the "plot," which in this instance allowed a wife to wish herself away from a husband who resembled an Apollo, while the man she preferred looked like a village booby. To keep the picture in this opera consistent, the Canios should not be so strikingly handsome, while the Silvios should, as a rule,

be handsomer. Jörn sang magnificently, and his superb dramatic ability was discreetly used to make a part effective that can hardly be congenial to him. His success in the role called attention to the fact that operatic artists of the first rank in Germany are wonderfully versatile.

"Il Barbiere di Siviglia" and "Cavalleria Rusticana" (Double Bill), March 25.

Rosina	De Pasquali
Berta	Mattfeld
Il Conte d'Almaviva	Bonci
Figaro	Campanari
Basilio	Didur
Dr. Bartolo	Paterna
Fiorello	Bégué
Un Ufficiale	Tecchi
Conductor, Spretino.	

The presentation of Rossini's most popular opera for the first time this season at the Metropolitan was most

Scene" she sang in brilliant style the "Waltz Song" by Venezano, which the prima donna introduced at one of the Sunday night concerts recently. It was beautiful, artistic singing, and the artist was rewarded with an ovation. Bonci as the Count aroused enthusiasm. What a capital actor this great tenor shows himself to be! His comedy work was captivating. His impersonation of the intoxicated dragoon was one of the most amusing exhibitions ever witnessed at the Metropolitan. Many of the auditors laughed until tears streamed down their faces. Of course, Bonci's singing was a feature that made every one thankful to be there. He is, indeed, the personification of lyric art at its noblest and highest. Didur was another who fitted admirably into the scheme. His skill both as actor and singer evoked the heartiest demonstrations. If there ever was a better Basilio, it is not recalled by the writer, who has witnessed many notable performances of "The Barber" in New York. Didur's singing of the "Calumny" aria was greeted with stormy applause. The Tasso's portrayal was unique, and will be recorded in the memories of those who value extraordinary operatic performances. Paterna was a good Bartolo. He looked the part, and attempted nothing but what was legitimate and in good form.

"Cavalleria Rusticana," with Toscanini wielding the baton, carried the thoughts of the audience back to the realm of tragedy. Emmy Destinn succeeded in giving a vivid and touching presentation of Santuzza. Maria Gay was the Lola; Marie Mattfeld, the Mama Lucia; Grassi, the Turiddu, and Amato, a capital Alfio. Toscanini's conducting added heroic proportions to a work that is heard under the best auspices when it follows a masterpiece like "The Barber." The plan of giving two of the modern Italian operas in one night, with their fiendish plots and lurid scores, seems unwise, when it is possible to begin the night with one of the older works of charming, flowing melodies and comedy situations.

"Le Nozze di Figaro," March 26.

Scotti, Galski, Farrar, de Pasquali, Didur, Mattfeld, Paterna, Reiss, Ananian, L'Huillier, Tecchi, Sparkes, Snelling. Conductor, Mahler.

This chaste and bewitchingly droll Mozart opera was presented last Friday evening by a formidable cast, each member seeming to enter into the spirit of the text in a manner that proved a rare delight. The overture was beautifully played by the orchestra under the fascinating and dignified baton movements of Gustav Mahler, who makes every beat tell without the least display of unnecessary or lost motion. It was, by the way, Mahler's farewell appearance for the season at the Metropolitan Opera House. As the chic and irrepressible Susanna, Bernice de Pasquali measured up to every requirement, and in her conscientious and capable hands, this exacting role was splendidly treated both vocally and histrionically. And it should be borne in mind that Mme. de Pasquali performed on Friday evening for the third consecutive time during the week, having appeared Wednesday evening in "Don Pasquale" as Norina, Thursday evening in "The Barber of Seville," as Rosina, and on Friday evening as Susanna in "Le Nozze di Figaro." How many coloratura sopranos, in fact how many singers are there on the operatic stage who would feel like keeping up such a string-stretching pace as that which was set for Mme. de Pasquali last week at the Metropolitan. Yet in spite of it all, the beautiful American prima donna (who bears a resemblance to Patti) gave a masterful performance of Susanna, leaving little to be desired. Pasquali's voice is unusually sweet, mellow and sympathetic, and, as THE MUSICAL COURIER has had occasion before to say, she is more than adequately filling the difficult coloratura roles of Mme. Sembrich, whose successor at the Metropolitan, Pasquali is. This artist has become a fixed favorite with grand opera patrons in New York who will always accord her a warm and honest welcome whenever she appears in this big music ridden berg. The lovely flowers handed over the footlights to de Pasquali last Friday evening after the second act, were an eloquent and fragrant tribute from admirers, expressive of the sentiments



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BERNICE DE PASQUALI,
As Rosina in "Il Barbiere di Siviglia."

welcome. It has been a strenuous winter, and with the mass of opera goers more or less wrought up over problems, musical and otherwise, this delightful work came just at the right moment to radiate sunshine where it is needed. "The Barber" is another work composed in the "twinkling of an eye," for it took Rossini less than three weeks to do it. The composer's mentality was always tuned up to the highest pitch, but physically he was what we call "a lazy person." Some who have read his biography will recall that once, while composing in bed, he dropped some valuable manuscripts upon the floor, but rather than disturb his comfortable position, he wrote another and better score. Regarding the performance of the opera last Thursday night, much praise is due the principal artists. Madame de Pasquali, who sang the night before in "Don Pasquale," made an exceedingly pretty picture as the vivacious Rosina. She "dressed" the part better than any in which she has appeared this season. Her action was spontaneous and winsome. In the "Lesson

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The Operas

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of a host of opera frequenters who appreciate the highest art values. Mme. Galski was regal in the role of the Countess, and the glorious voice of this gifted artist proved, as usual, most satisfying to her audience. Galski's singing of the cavatina, "Porgi amor," at the beginning of the second act, was inspiring, her mezzo voce work in this number being extremely artistic. The noted prima donna was greeted with a powerful outburst of applause at the finale of this solo. Galski, certainly a great artist, and in especially fine voice on Friday evening, is indeed a necessary adjunct to "Le Nozze Di Figaro," the part of the Countess seeming to be her very own. A marvelous piece of singing and acting was that of Adamo Didur, whose impersonation of Figaro was immense. This great basso is one of the operatic stars of the first magnitude and his versatility has already been clearly demonstrated to New Yorkers. Didur fairly captivated his audience last Friday evening, and well he might. Such a Figaro! Didur is worth going a long way to see in this sparkling operatic gem of the gentle Mozart. Scotti appeared to advantage as the Count and he was the recipient of much attention and admiration. Geraldine Farrar seemed to be suffering from the effects of a cold, but she did justice to the comedy role of Cherubino. She did remarkably well under the annoying circumstances. Mattfeld as Marcellina, Paterna as Bartolo, Reiss as Basilio, and Ananian as Antonio, sustained their parts well; in fact, the cast was, as already stated, a formidable one, and this statement covers all. The mounting, costuming and stage business were in accord with the Metropolitan standard, therefore the performance was a treat for the eye as well as for the ear. It was a production long to be pleasantly remembered.

"Siegfried," March 27 (Matinee).

Morena, Homer, Sparkes, Burrian, Soomer, Goritz, Reiss, Hinkley. Conductor, Hertz.

"Manon," March 27.

Aida, Jörn, Scotti, Rossi. Conductor, Spetrino.

"Falstaff," March 29.

Sir John Falstaff.....Scotti
Fenton, a young gentleman.....Grassi
Ford, a wealthy burgher.....Campanini
Dr. Cajus, a physician.....Badi
Bardolfo, Followers of.....Reiss
Pistola.....Didur
Mrs. Alice Ford.....Destinn
Nanetta, her daughter.....Aida
Mrs. Quickley.....Gay
Mrs. Meg Page.....Ranzenberg
Conductor, Toscanini.

The remarkable work accomplished by Signor Toscanini in conducting "Falstaff" from memory is not only a great feat of memory, but an artistic achievement unparalleled when taken in connection with the other works he performs without the use of the score. If he were merely beating time, it would in itself be noteworthy, but he indicates every cue and controls the dynamics and the phrasing and illustrates how an artist can identify himself with the composition completely. The "Falstaff" score is as well fixed in Toscanini's mind as it was in the mind of the composer, if not more rigidly and firmly. Few composers can ever do this with their own works. The consequence is that there is a smooth performance and more than that—an elegant, well interpreted, genuinely artistic production. It is a triumph to have this thing at the Metropolitan as it is now under such control and with such characteristics maintaining themselves. There is no question of doubt. The operation is performed not only artistically but scientifically and we hear opera as we should hear it, and particularly this performance on Monday night of "Falstaff," which in its total compact form was a picture of such beauty and such symmetry and outline as to make it the imperative basis of standards. No matter whether Verdi was forty or eighty years old when he composed it, no matter whether he is compared with Wagner in this opera or "Othello," all these questions are subsidiary compared with the fact that the work is one of marvelous artistic beauty. All these comparisons may be very gratifying to some special tendency, but the fact remains that "Falstaff" is a wonderful creation, entirely apart from all other styles of operas or operas.

The obliteration of some vocal defects in the performance might improve it, but we never can get the ideal casts and it is not the purpose of this special reference today to speak of the singers. They probably did their best, but Toscanini must get what belongs to him—the unstinted praise and admiration of every musician who knows what it means to memorize a score and conduct it.

"Tristan and Isolde," March 30.

Galski, Homer, Burrian, Soomer, Blass, Muchlmann, Reiss, Bayer. Conductor, Hertz.

MANHATTAN OPERA HOUSE.

"Traviata," March 24.

Tetrazzini, Constantino, Sammarco. Conductor, Campanini.

"Salome," March 26.

Garden, Doria, Dalmores, Dufranne, and regular cast; "Salome," followed by prologue from "Mefistofele," with Arimondi and chorus. Conductor, Campanini.

"Samson and Delilah," March 27 (Matinee).

Dalmores, Dufranne, Vieuille, Crabbé. Conductor, Campanini.

"Lucia," March 27 (Last Performance).

Tetrazzini, Constantino, Sammarco, Arimondi; "Lucia," followed by the carnival scene from "Princess d'Auberger," with Labia and regular cast. Conductor, Campanini.

Matja von Niessen-Stone's Success at the Metropolitan.

Matja von Niessen-Stone, who is rounding out her first season at the Metropolitan Opera House, has achieved success in the last three months as Magdalena in "Rigoletto," Mama Lucia in "Cavalleria Rusticana," Mercedes in "Carmen," and other parts for contralto. Many admirers, however, who are aware of Madame Stone's ability in the German roles, are surprised that she has not appeared here in parts which she prepared abroad. Her training in Wagnerian parts was after the traditions of Bayreuth and Munich, and there is no better schooling than these. However, Madame von Niessen-Stone is an artist of high musicianship, and a remarkable linguist as well. She nat-



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MATJA VON NIESSEN-STONE AS WALTRAUTE.

urally prefers the German roles, but at the same time she is at home in the Italian and French repertory, and her singing in English at two of the recent Sunday night concerts also established the fact that the native language has been mastered by this accomplished woman. The following notices refer to Madame von Niessen-Stone's success as Mama Lucia:

Matja von Niessen-Stone, who appeared for the first time here as Mother Lucia, sang the part with intelligence and feeling, making a most praiseworthy showing for one whose experience on the stage is limited.—New York Press, March 16, 1909.

In the Mascagni opera the only singer new to the cast this season was Matja von Niessen-Stone, who gave possibly as effective an interpretation of Mama Lucia as could be hoped or looked for.—New York Tribune, March 16, 1909.

Madame von Niessen-Stone met the requirements of the wine-shop keeper, * * * mother of Turiddu, and declaimed with ease and sympathy the music of her dialogue with Santuzza.—New York Call, March 16, 1909.

Paula Woenning at the Metropolitan.

Paula Woenning, the young contralto at the Metropolitan Opera House, is a native of New York City. She received her musical training under masters like Xaver Scharwenka and Emil Fischer, and studied dramatic action with Heinrich Conried. Miss Woenning has been before the public but a short time, but she has attracted attention because of her talents, which are of a high order. Prior to her engagement at the Metropolitan Opera House, Miss Woenning had sung at concerts in Carnegie Hall, with the New York Arion, and at the Schiller and Goethe festivals. Her voice has great range and flexibility and is evenly registered. Its quality is very pleasing. Temperamentally, Paula Woenning is a genuine interpretative artist, with the musical instinct that is uncommon. She promises to become a favorite Wagnerian exponent. She has inherited a love of the German language and literature from her mother,

Madame Huberta Woenning, the author and dramatist. Among the roles in which Miss Woenning has perfected herself are Ortrud, Fricka, Waltraute and Brangane. Her repertory also includes a number of big roles from the French and Italian operas. Personally, Miss Woenning has endeared herself to her colleagues by her sterling character and sunny nature.

WÜLLNER IN A THEATER.

During the past week Dr. Ludwig Wüllner has given the citizens of New York an opportunity to hear drama in its best modern form, for he has been playing at the new German Theater a number of performances of Oscar Wilde's "Salome" and of Ibsen's "Rosmersholm." There were very few people that needed any convincing (among those who had heard Dr. Wüllner at his song recitals) that he was an artist gifted remarkably with the power of dramatic interpretation, and those who attended the performances at the new German Theatre found an actor-artist as great as the musical artist. In the interpretation of the roles of Herod in "Salome" and Rosmer in "Rosmersholm," the most profound depths of pathos as well as the most wonderful demonstrations of dramatic feeling and intensity were in evidence. The whole gamut of the emotions is covered by these two roles in the hands of Dr. Wüllner. The house on Thursday and Friday nights was packed, and if this gifted artist were to announce a series of dramatic performances here in German next season, he would be one of the sensations of the period. It was a triumph such as is rarely accorded to any artist and simply accentuated the success that he had already gained on the lyric stage.

Campanini's Farewell.

At Campanini's Manhattan farewell last Friday, after the scheduled program had been concluded and everybody had received due applause, the curtain rose and disclosed a table laden with presents for the conductor. There were a gold vase from the Italian artists, a silver vase from Dalmores, a silver set from Tetrazzini, a laurel wreath from the members of the orchestra, a gold match safe from Jacques Coini, stage manager, and some scores of symphonies from the chorus master, Josiah Zuro. Then Campanini and Oscar Hammerstein appeared, and the latter made a speech in which he thanked Campanini for his interest and valuable assistance during the three years he has been at the opera house. "Without your artistic services the Manhattan Opera House would not have the standing it has today," added Mr. Hammerstein, and the audience applauded. From a proscenium box Madame Tetrazzini threw a bunch of violets to Campanini, and he picked them apart and scattered them upon the members of the orchestra. This was the public and official leave taking between Hammerstein and Campanini, although he led the orchestra at both performances on Saturday.

"The Operas in Picture and Story."

B. Franklin Waite, the publisher, of 418-420 Atlantic avenue, Brooklyn, N. Y., announces that the new book, "The Operas in Picture and Story," by A. V. Waite, is ready for delivery. The book is illustrated with photographs of the singers and composers, and some examples of old paintings. This work will be helpful to all opera goers, as it gives the story of each work in concise form. Those who go to the opera frequently are often amused at the ignorance which many persons disclose about the stories of some of the most popular operas of the day. With a work like this book of Mr. Waite's, it would seem that no one should be in doubt about the plots of the opera. In the darkened opera house, it is not possible to follow the libretto, and so it is far better to read the story in advance, and know what it is all about.

Lecomte in Concert.

Armande Lecomte, the baritone from the Metropolitan Opera House, was well received when he appeared at a concert last week in an uptown residence for the benefit of the Tuberculosis Clinic. Signor Lecomte sang the "Prologue" from "I Pagliacci," "Il rue pensiero," by Rotoli, and two songs by Tosti. Charity concerts require no extended mention, but Lecomte's singing merited notice. At the close of his American season the baritone will go to London for the spring season there.

Nordica Attends the Opera.

Among the interested and attentive listeners of the performance of "Falstaff" at the Metropolitan on Monday night was Madame Nordica. She still seemed to have a cold, as her coughing indicated.

Leo Blech's one act opera, "Versiegelt," was given at Carlsruhe with success.

BLANCHE MARCHESI TO RETURN IN NOVEMBER.

After touring this country for several months with successful appearances in many of the cities, Madame Blanche Marchesi, the song interpreter, left for her foreign home Saturday last on the Baltic and will be back here in November for a tour of one hundred concerts in this country, as already arranged for, which are now booking.

In the case of Madame Marchesi the old theory has been revived that it is sometimes a hindrance to an artistic career to be the son or the daughter of a great artist. For instance, in the Siegfried Wagner case, we are reminded of this through a negotiation that has recently been pending in Europe, for conductors in America in which the name of Siegfried Wagner was rejected because he was the son of Richard Wagner, something which was entirely outside of his capabilities. It had nothing to do with his inherent values as a man or as an artist particularly. So in the case of Blanche Marchesi, being the daughter of the celebrated Mathilde Marchesi, one of the powers in the history of vocal instruction and whose name will go down in the history of music in that department as a pedagogic authority who has impinged her method upon her century, Blanche Marchesi has to some extent been compelled to relinquish a position which, as a woman and artist intact and without family association, would have been maintained by her to a degree of deeper satisfaction. As a woman she certainly had to accord to her mother the great position the latter attained through her own efforts and abilities, and as an artist she had to relinquish also many of the advantages that would have come to her as a stranger.

However, despite all this, Blanche Marchesi has made a career for herself which is of exceptional brilliancy. Her great forte is her intuitive temperamental conception of the value of the art of song by means of interpretation and presentation, and in all this she has not limited herself to any particular schools or methods or theories or ideals. She has become cosmopolitan, universal.

It is the same with Blanche Marchesi whether it is English, German, French or Italian or any other language. It is the same with Marchesi whether it is Italian classics, German classics, or French or English; whether it is English ballad, French chanson, Italian aria, German lied; it is the same to her whether it is lyric or dramatic or whether it is elocution. It is the same to her whether it is for the concert stage or the operatic stage. She has sung the greatest roles in opera; she has sung the greatest roles in concert. It is the same with her whether it is ancient, classical, romantic, modern, ultramodern—all of these matters are out of the question so far as her ability to interpret is concerned.

She analyzes on literary lines and she executes on musical lines, and when she does interpret a song the song is understood, known, felt and carried away as a memory.

This woman and artist, therefore, in her next tour of the United States will have greater opportunities than ever

to give demonstrations of the finest artistic ideals that the concert goer desires, whether from an educational or a purely artistic point of view. It is unnecessary in a reference of this kind to her to enter into any details further than these, which to the intelligent mind give a comprehensive idea in a general way of what Blanche Marchesi



BLANCHE MARCHESI AND HER MOTHER, THE RENOWNED TEACHER.

will do for the elevation of music in this country next season.

The Society of American Dramatists and Composers of New York City, organized for social purposes, to create a library and collect pictures, photographs and curiosities of the stage, and to advance the interests of the drama and music in the American theater, was incorporated last week. The directors are: Augustus Thomas, New Rochelle; Eugene W. Presbrey, Milton Royle, Martha Morton Conheim, Joseph I. C. Clarke, Harry P. Mawson and George V. Hobart, New York, and Charles Klein, Rowayton, Conn.



BLANCHE MARCHESI'S STUDIO IN LONDON.

CARL PLAYS AT CHURCH OF THE ASCENSION.

William Crane Carl, renowned as the organist of the historic "Old First" Presbyterian Church, corner Fifth avenue and Twelfth street, and director of the Guilman Organ School at 34 West Twelfth street, was engaged to give an organ recital Thursday afternoon, March 25, at the Church of the Ascension (Protestant Episcopal), corner Fifth avenue and Tenth street. It is rare, indeed, when a neighboring metropolitan church engages a resident organist to play in its music loft. But for years Mr. Carl has attracted immense throngs to the First Presbyterian Church in the vicinity, and doubtless this together with his high skill as a virtuoso brought him the engagement from the vestry of the Church of the Ascension, where many of the wealthiest and oldest New York families continue to worship notwithstanding the removal of many households farther uptown. Needless to state that Mr. Carl played before a representative congregation. He never played better. This was his program:

Toccata and fugue in D minor.....	Bach
Meditation	Chaminade
Canzona in A minor.....	Guilmant
Allegro Maestoso (Sonata I).....	J. Victor Bergquist
Mr. Carl.	
Aria, Legende	Purcell
Mr. Sarto.	
Toccata in E minor.....	Callaerts
Canzone (Dedicated to Mr. Carl).....	James H. Rogers
Fantasia in C minor.....	W. S. Hoyte
Pastorale	MacMaster
Fanfare in D major.....	Dr. Joseph Bridge
Mr. Carl.	

Mr. Carl played throughout with ripe musicianship. There was, as usual, contrast in the program, a happy blending of the classics and modern works. The toccata by Callaerts was brilliantly given. The Bergquist sonata is massive and noble and received the treatment that was convincing and impressive. Mr. Bergquist has just completed a new sonata, which the composer has dedicated to Mr. Carl. The manuscript now in New York will soon be produced. The "Canzone," by Guilmant, with its canonic effects, and the "Pastorale," by Georges MacMaster, the Scotch composer (who has so long made Paris his home), were played with delicacy and beautiful tonal coloring. Mr. Carl never spares himself, and several times during the afternoon the listeners felt that an artist of uncommon power and training was presiding at the beautiful instrument. Andreas Sarto, baritone, sang the Purcell aria with finished vocalism, and Mr. Carl provided the artistic and sympathetic accompaniment. The more such organ concerts the better.

Flonzaley Quartet Gives a Supplementary Concert.

Urged by its subscribers to the regular series of concerts at Mendelssohn Hall the Flonzaley Quartet gave a supplementary concert at the Belasco-Stuyvesant Theater Sunday night, March 28. The evening was one of genuine pleasure, and once again the Quartet established the fact that it has become a leader in the chamber music field. The program, made up of works heard at previous concerts, included: The Mozart quartet in D major (Kochel 575) "Sonata a Tre," for two violins and cello, by Leclair L'Aine; "Courante," by Glazounov; adagio from the Beethoven quartet in G major, op. 18, No. 2, and the scherzo from the Dvorak quartet in A flat major, op. 105. This music was all played with the musical unity, beauty and imagination, that leaves the audience spellbound. No better quartet playing has ever been heard in this country. The Flonzaleys will play for the People's Symphony Society at Cooper Union Hall, Friday evening, April 9.

New York College of Music.

Dirk Haagsmans, who is well qualified to talk on the subject, gave two explanatory lecture-recitals on "Parsifal" at the New York College of Music recently. Handsome analytical programs were provided, by the aid of which the listener could follow each scene, and throughout the lecture the leading motives, twenty-four in all, were played. As usual, the hall was crowded with not only pupils of the institution, but many others interested. The lecture-recital was a repetition of a similar one given last season.

Albert Spalding with the Dresden Orchestra.

Albert Spalding has been secured for many of the Spring Music Festivals as soloist with the Dresden Philharmonic Orchestra. He will appear at this orchestra's debut in New York, Carnegie Hall, April 10, also at Syracuse, N. Y.; Detroit, Mich.; Savannah, Ga.; New Orleans, La.; Selma, Ala.; Atlanta, Ga., and Newark, N. J.

Spalding will also appear with the New York Symphony Orchestra in Louisville, Ky., and while in the Middle West will give a recital in Akron, Ohio.

Ernst Knoch, conductor at the Essen Opera, was a "guest" at the Cologne Opera, leading "Carmen" and "Lohengrin." He will succeed Trenkler there next season as permanent director.

THE VOLPE CONCERT.

The third concert of the Volpe Orchestra was well received with a large attendance at Carnegie Hall, Thursday night, March 25, Mr. Volpe offering to his audience the Beethoven sixth symphony, Schumann's "Genoveva" overture and a Wagner number and Miss Katharine Goodson playing the piano with the E flat concerto of Liszt and a Schumann encore.

Mr. Volpe conducted the overture with the notes in his head, not with his head in the notes, as is usually the case here in our beloved city, and most of the Beethoven symphony was conducted by him with slight references only to the score. The performance itself is interesting, from the fact that it consists of an orchestra of young people who do not work, as it is called, in playing in the orchestra, who are not anxious to get away, but who make it a labor of love to do their utmost in playing their parts. There is a feeling of concentration, of individual effort tending toward combined effort for the purpose of making the composition as interesting as possible to the public. In addition to this also there is tone volume, and Mr. Volpe, who has made studies of these scores for the purpose of bringing forward every possible effect, readily helps to inspire the orchestra with the sincerity of his own work. If he could manage to hold these men together, he would give us in New York an orchestra, a blending of youth, of musical feeling and intelligence and of enthusiasm that would make it a unique body such as is rarely gathered together in any place. His scheme is of such value to the community that it should be sustained with the same kind of enthusiasm by the music lovers, and as he also introduces on each occasion some soloist of quality, there can be no excuse on the ground that he lacks the American star system to which he is compelled to yield.

On this occasion he had Miss Katharine Goodson, a pianist who has already been referred to on numerous occasions in this paper and an artist of quality who gives a sane and yet a brilliant reading to such compositions as the Liszt E flat concerto. The work that she has done previously in New York in recitals and concerts has brought her forward as one of the important visitors from the other side, whose periodical appearances in this country are greeted with large and delighted audiences. In passage work the crispness of her attack and otherwise her touch, the intelligent phrasing and the temperamental interpretations altogether represent a pianist par excellence. In the legato of the concerto there was a fine demonstration of singing on the piano, and it was a beautiful piano that sang her notes, one of those artistic productions of the Mason & Hamlin house, an instrument that aids and inspires the pianist and that stimulates to the very best exhibition of the pianistic art. The concert was in all directions a success.

Madame Trotin's Classes.

Madame C. Trotin has had a very profitable season at her Carnegie Hall studios. In her classes are pupils who are studying voice culture with the best teachers in New York. Her specialty is sight singing, and the leading singing teachers of New York have come to recognize Madame Trotin as one of the best authorities. She is a thorough musician, and possesses in a marked degree the gift of imparting to others. Her method of teaching sight reading is magical. Madame Trotin's little daughter, Marcelle, will soon give a song recital at the Trotin studios, at which the wee vocalist will sing songs by Gerrit Smith.

Clara de Rigaud Sings for the Catholic Club.

Clara de Rigaud sang March 22 for the Catholic Club of New York City and scored a genuine artistic success. Her numbers were: "Elsa's Dream" from "Lohengrin," a group of classical songs and three encores. Next Friday, M. Louise Ewen will give a musicale at her home, 23 West Eighty-sixth street, in honor of Madame de Rigaud. Madame de Rigaud and Max Liebling will be honored guests at another musicale to be given by Mrs. Willard S. Brown, of 105 East Thirty-fifth street. Mrs. Brown is a

pupil of Madame de Rigaud, and the distinguished teacher and singer sang earlier in the season at one of the Brown "at homes." April 26, Madame de Rigaud will give her first pupils' musicale at the Waldorf-Astoria. The program will be contributed principally by pupils who are studying for opera.

Della Thal, Gifted Pianist, Now a New Yorker.

Since Della Thal, the gifted pianist, returned from abroad, she has repeated her European successes in her own country. Her concerts in Germany last year were chronicled in THE MUSICAL COURIER, but now that Miss Thal is a resident of New York City, something more about her work cannot fail to interest those who like to read about genius. Miss Thal's playing is most temperamental, and with her warmth she combines the technical perfection that enables her to play the most difficult compositions with the skill that few of her sex ever equal. Then it must be remembered again that Miss Thal is still a young, a very young woman, and therefore her success, especially in critical strongholds like Berlin and Leipzig, is all the more remarkable. As a clever man who



DELLA THAL.

heard her play at a New York concert some weeks ago said:

"When Della Thal plays the piano, some good fairies must be hovering about her, for her touch is magical, and even those who have no deep love for the piano ordinarily are attracted by the magnetism of the young player. She has a wonderful repertory."

Some press notices of Miss Thal's European and American conquests are appended:

The most interesting features of the second concert of the New York Center of the American Music Society, given last night at Mendelssohn Hall, were the playing by Della Thal of two groups of piano pieces, one by MacDowell and the other by Walter Morse Rummel. Miss Thal played "From an Indian Lodge," "To a Water Lily," and "In Autumn," from the "Woodland Sketches," and "Moto Perpetuo," from the set of "Virtuoso Etudes," and played them with a fine sense of their poetic feeling. The Rummel group was not nearly so strong, but the last two—"Voices of the Forest" and "Sunshine"—were worth a hearing. In the first of these two the composer neither suggested Wagner's forest music nor Liszt's "Waldesrauschen," nor did he copy MacDowell, but he did voice the wood spirit. Miss Thal showed special skill in bringing out significant inner voices, now in one part and now in another.—New York Evening Post, February 26, 1909.

Della Thal played with much taste and adequate technique several well-known MacDowell numbers, including his "From an Indian

Lodge," "To a Water Lily" and "Moto Perpetuo," and three pieces from "Viking Nature Studies," by Walter Morse Rummel, a son of the pianist—"Preludes," "Voice of the Forest" and "Sunshine"—which had character, color, pianistic qualities and showed decided talent.—New York World, February 26, 1909.

Then Della Thal played some piano solos. The first four were familiar pieces by MacDowell, and they sounded last night like masterpieces indeed.—New York Globe, February 26, 1909.

An interesting piano talent was revealed yesterday in the person of the pianist, Della Thal, whose program was dedicated exclusively to the musical spirits of the romantic school. The young pianist already has everything that diligent study can give her. The technical side of her art already deserves the highest praise and it only remains to be seen how far her instinctive artistic power will go in fulfilling all the demands made by the purely musical side of her art. At present Miss Thal does her most effective work in the smaller art forms; for example, in the lyric passages of the Chopin fantasia (F minor) and ballade (G minor), and in two Chopin preludes. These delicately executed musical miniatures form the concert giver's true province and she also deserves the warmest praise for her poetic interpretation of the andantino of the Schumann sonata. Frl. Thal made a praiseworthy effort to give variety to her program. When a young artist who is an entire stranger to her audience has the courage to play unknown compositions by MacDowell and Sgambati (of the latter the beautiful "Nenia" and poetic "Notturmo"), she displays an artistic energy worthy of imitation and a self confidence which demands the highest recognition. This recognition was not lacking in the attitude of the audience toward the concert giver.—Eugen Segnitz in Leipzig Tageblatt, March 21, 1908.

The pianist, Della Thal, apparently has made good use of her period of study, and possesses a healthy, wholesome self-confidence, which is based upon untiring diligence and artistic seriousness. These qualities explain the splendid repose, the surety and excellence of her technique. The entire program was devoted to a circle of musically related spirits—the Romanticists. The concert giver is particularly successful with passages of a dreamy, lyric quality, and there is an especial charm about her Chopin playing, and the Schumann sonata (G minor) was poetically conceived. The concert paraphrase of "Eugen Onegin," by Tchaikowsky-Pabst, received a very plastic treatment. The pianist won especial recognition by the deeply conceived "Nenia" and "Notturmo" of Sgambati, and several "American Woodland" scenes by MacDowell. Of these poetic bluettes "To a Water Lily" charmed by its individuality.—Leipsiger Abendzeitung, March 22, 1908.

Della Thal gave a concert in Bechstein Hall, of which I was only able to hear the G minor sonata of Schumann and a group of Chopin numbers. Her clear, clean readings made a very favorable impression upon me. Her technique is already highly developed, her tone capable of great beauty of modulation and her rhythm decisive. Of great beauty was the Chopin A flat major prelude with its deep, sonorous bell tones, and the vivacity of the finale of the Schumann sonata (G minor) was brilliantly brought out.—E. E. T., in Die Post, Berlin, March 15, 1908.

Miss Thal, who is a native of Milwaukee, has studied with distinguished masters, but today her art is the thing that is attracting notice far and wide. By next season she will have many bookings, and those who have heard her this winter will be eager to hear her again. She is a performer of fascinating type, and for such, a brilliant career is only a matter of time.

SCHUMANN-HEINK IN EUROPE.

A cable to THE MUSICAL COURIER states that the recital of Mme. Schumann-Heink at Vienna was such a success that the audience retained their seats after the lights had been put out and the final encores were sung in a darkened hall. Her second Berlin recital was on March 18 and she sang in Breslau, March 19, and Goerlitz, Silesia, March 20.

The following has also been received by cable:

LONDON, March 27, 1909.

Schumann-Heink orchestra concert unqualified success after six years' absence. Fourteen recalls. Offers made for concerts and recitals in Dublin, Liverpool and other large cities in Great Britain.

Anna Skala is the appropriate name of a young coloratura soprano who has just made her debut at Gratz, says an exchange.

Mme. MINNA KAUFMANN

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New York, March 29, 1909.

Leo Tecktonius, the pianist, gave a recital at the Plaza Hotel, grand ballroom, March 23, assisted by Charlotte Maconda, the soprano, presenting this program:

Prelude, from Holberg Suite.....	Grig
Sonata, C minor (Pathetic).....	Beethoven
Mr. Tecktonius.	
Aria, Mad Scene from Hamlet.....	Ambrose Thomas
Charlotte Maconda.	
Etude, op. 10, No. 3.....	Chopin
Etude, op. 25, No. 1.....	Chopin
Impromptu, F sharp, op. 36.....	Chopin
Mr. Tecktonius.	
Shepherd, Thy Demeanor Vary.....	Old English
Mary of Allendale.....	Old English
Le Baiser.....	Goring Thomas
Nell.....	Faure
Chanson de Juillet.....	Godard
Charlotte Maconda.	
Serenade.....	Liebling
Arabesque, G major.....	Debussy
Oiseaux Tristes (Sad Birds).....	Ravel
Le Chant du Ruissseau.....	Lack
Valse gracieuse.....	Tecktonius
Mr. Tecktonius.	
Boat Song.....	Harriet Ware
Mundnacht.....	Schumann
Auftrag.....	Schumann
Aria, From Magic Flute.....	Mozart
Charlotte Maconda.	
Barcarolle.....	Rubinstein
Lotusland (By request).....	Cyril Scott
Frühlingsglaube.....	Schubert-Liszt
Echo de Vienne, waltz.....	Emil Sauer
Mr. Tecktonius.	

The thirty music pieces followed in such rapid succession, possessing such variety of mood, that no one was wearied. Tecktonius played with boldness of touch and appreciation of the romantic qualities which grow stronger with time. There was grace and feeling in the Chopin numbers, elegance in Liebling's "Serenade," tremendous power in Gottschalk's "Tremolo," and exotic characterization in the Arab-like "Lotusland," genuine "Midway music." Prolonged applause followed, Schumann's "Nachtstück" in F, with lovely singing tone, following as encore. Charlotte Maconda, radiant in pink, her personality so suggestive of the Sembrich, sang Thomas' "Mad Scene" with an abandon which deceives; hair raising difficulties exist in it, a scope of two octaves, Debussy-like intervals, technical feats piled on one another, but Madame Maconda tossed these off with a smile and birdlike poise of the head most captivating to knowing ones. Especially charming were the two Old English classics, and Godard's lovely music came floating to the audience with a warmth of expression unusual in the coloratura soprano. Strauss' "Primavera" waltz was granted as encore, and this had rhythmical grace and facile vocalization. A final technical triumph came in the "Magic Flute" aria, sung in the original key, with staccato high E flats, trills and pearly scales. A large audience attended the concert, and at the close both participants held an impromptu reception. Carolyn Yeaton played the accompaniments.

The annual concert and dance of the International Art Society at the Martha Washington Hotel was very suc-

cessful and enjoyable. A program of solos was given by Evelyn Phillips, Anna Jewell, Max Jacobs, Anthony Euwer, Ira Jacobs at the piano, followed by dancing and refreshments. So well pleased was the company with the affair and its social aspect that the next regular members' meeting, Monday evening, April 5, will be held at the same hotel, followed by dancing. The chaperons were: Mrs. M. Mackid, Mrs. Edmund Mackay, Mrs. William Kneen, Mrs. Edwin Sutton, Mrs. Edwin Archer, Mrs. E. Plummer, Mrs. H. Hart, Mrs. A. Hold, Mrs. R. Wrigley, Mrs. J. Niver, Mrs. J. Lundie, Mrs. H. Easton, Mrs. C. Marsh and Mrs. F. Hunter. At the April 5th affair the participants will be: Vivian Holt, D. Stanley Harris, Evelyn Phillips, Mr. Paul, Laura Belle Hageman, C. Bancroft Marsh, William A. Kneen, Mrs. A. Murray and Mrs. Le Roy. These will sing and play compositions exclusively by Dr. J. Christopher Marks.

Madame Marchesi was guest of honor at a reception and musicale given by Emma Thursby March 24, when the salon was, as usual, filled with interested listeners prominent in the social and professional life of the metropolis. Grace Kerns sang songs by Ronalds; Josephine Swickard, songs by Brahms and Delibes; Finita de Soria, Meta Reddish and Frederic Gunster also contributed vocal numbers, accompanied by Hermann Klein and Mrs. Riesberg. At the tea table were Clare Harris and Miss Franko. Among the guests were: Mr. and Mrs. Albert J. Weber, Andres P. Seguro, Madame Spetrino, Albert Spalding, Lady Purdon Clarke, the Misses Clarke, Mrs. Edward Lauterbach and Mrs. Robert G. Ingersoll.

Guy Maingy, a young Englishman, gave a recital of Old Italian, French and modern Italian songs at Marie Cross-Newhaus' studio March 27, which was heard by an invited audience evidently capable of understanding the texts, so making for the mutual success of the affair. Mr. Maingy has a high baritone voice of sympathetic quality, flexible and true, with artistic appreciation of fine musical effects; in consequence, his singing is very enjoyable, coupled, as it is, with excellent diction, which he has been studying with Madame Newhaus, who gave further interest to the program by her explanatory remarks preceding each group. Elizabeth Ruggles played the accompaniments.

Moritz E. Schwarz gives Wednesday's recital at Trinity Church, 3:30 o'clock, playing this program: Sonata, A minor, Faulkes; "Lamentation," Guilmant; variations in A, Hesse; idylle, "At Evening," Buck; allegretto, Merkel; fugue, "The Giant," D minor, Bach; scherzo symphonique, Lemmens.

Conrad Wirtz's surplised choir of twenty voices gave Maunder's "Penitence, Pardon and Peace" Sunday evening at Grace Emanuel Church, East 116th street.

Anna Jewell is to give her annual concert at the Waldorf-Astoria Hotel, April 15. She will play César Franck's sonata with Isadore Moskowitz at his pupils' recital at Mendelssohn Hall.

Florence Drake LeRoy and George Krüger collaborated as solo artists at the last members' meeting of the Syracuse International Art Society. Mrs. LeRoy has been engaged to accompany a band on tour to the Pacific coast, the engagement coming about through the International Art Society.

Jennie Hall Buckhout is to sing three solos at the second of two organ recitals given by Lawrence J. Munson, organist of Holy Trinity Church, Lenox avenue and 122d street, Thursday evening, April 1. These include the aria from "Queen of Sheba," "With Verdure Clad," "Serenade," by Schubert, and "Ava Maria," Gounod-Bach.

Amy Grant gives her arrangement of the opera, "Salome," at the Columbia Theater, Washington, D. C., March 31, at 4:30, management of Katie Wilson-Greene, Bruno Huhn at the piano. This recital closes her series of recitals in the South, which included Palm Beach, St. Augustine, Jackson-

ville and Augusta. At Palm Beach the recitals were given under the patronage of the cottage colony and other distinguished visitors. In Jacksonville, Miss Grant gave "Salome" at the home of Mrs. W. W. Cummer, who had as her guests several hundred women; the reading was received with most enthusiastic applause. The Augusta Chronicle speaks of her recital of "Enoch Arden" before the High School for Girls as follows:

An intellectual and musical treat of the highest merit was enjoyed by those who gathered to hear the noted reader, Amy Grant, in her recital of "Enoch Arden." Her great dramatic ability lent additional force and meaning to the celebrated poem. With a perfect enunciation and all the delicate phrasing of a born artist, she delivered the lengthy composition without once referring to notes. The lighter selections following were greeted with the same hearty and unstinted applause, and the artist was recalled again and again by her delighted audience.

Maurice Nitke, the violinist, whose lovely tone and expressive playing have of late brought him into prominence, was in charge of the music at the last dinner of the "Hungry Club," Mattie Sheridan, president.

G. H. Federlein, F. A. G. O., plays works by Guilmant, Dubois, Widor and others at his organ recital Wednesday night, Church of the Resurrection, Seventy-fourth street, near Park avenue.

Edwin Franko Goldman, cornetist, has combined six brass instrument players under the name of the "Edwin Franko Goldman Sextet," and they are available for musicales, church services, etc.

"The Choristers" is the name of a new quartet of boys and men, Robert Hopwood, bass, and manager.

Bernhard Sinsheimer and Carl Deis are giving a cycle of the Beethoven sonatas for violin and piano, at Bushnell Studio, 33 West Sixty-seventh street, March 21, 8:30 p. m.; Oscar Saenger studios, 51 East Sixty-fourth street, March 28, 4 p. m.; Levy residence, 1734 Broadway, April 18, 8:30 p. m.; Bushnell Studio, 33 West Sixty-seventh street, April 25, 8:30 p. m. The assisting vocal artists will be Milton Bernard, Josephine Reed, and Genevieve Thomas.

Nellie M. Gould was at the piano in an evening of readings by George Frank Spencer, at Grace M. E. Church, West 104th street, March 18.

Irwin Hassell is to appear as pianist at the Alliance Francaise, March 30, Brooklyn, and for a benefit concert in Weehawken, April 2. March 18 he appeared as solo pianist and accompanist in Mendelssohn Hall. He gives a concert next month in Chamber Music Hall together with Mrs. L. W. Ogle and A. H. Swan.

Mrs. William S. Nelson has resumed her classes in vocal instruction and is prepared to arrange musicales, and to accept engagements as accompanist. Her headquarters and days are as follows: 29 West Forty-sixth street, New York, Wednesdays and Saturdays; 1524 Chestnut street, Philadelphia, Mondays and Thursdays; 589 Main street, East Orange, Tuesdays and Fridays (telephone). Mrs. Nelson has been absent from professional life for eighteen months past, recuperating her health, and many friends greet her at the foregoing addresses.

Karl Griener and Elizabeth Griener passed through New York on the way to the Pacific coast last week, having spent the last year touring in France and Italy, where they had remarkable success. A dozen years ago Mr. Griener was solo cellist of Fritz Scheel's Symphony Orchestra in San Francisco, when he made many friends, who will now hear him again. He purposes touring on the coast and in Mexico.

Frank Sealy gave the Organists' Guild recital of March 22, at the Fifth Avenue Presbyterian Church, assisted by the mixed quartet of the church, Mesdames DeMoss and Leonard, Messrs. Strong and Martin. Scott Wheeler gives

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the next recital, Plymouth Church, Brooklyn, Monday evening, April 5, followed by Carl G. Schmidt, at New York Avenue M. E. Church, April 8, at 8:15 p. m.

Laura E. Morrill gave a studio musicale at the Hotel Chelsea, West Twenty-third street, Tuesday evening, March 16. The pupils appearing were Lillia Snelling, Cora Remington, Jessie Pamplin, Winifred Mason, Alfred Child, William Davidson and Russell Bliss; Charles G. Spross, accompanist. Every musicale grows more artistic and the voices and work more appreciated. Miss Snelling sang songs in French and Italian and a ballad by Bruno Huhn. Miss Remington sang songs by Gounod and Campbell Tipton, and appeared in duets with Miss Snelling and Mr. Bliss. (Miss Remington was heard Wednesday afternoon, March 10, in a recital in Jersey City.) Winifred Mason has been engaged as soloist in the First Church of Christ, Scientist, beginning May 1. Mrs. Morrill's next and last musical is set for April 20.

Anna E. Ziegler announces that she has taken studios in the Metropolitan Opera Building, where she will teach from May 1. Until that date the Saturday afternoon recitals will continue to be given at her present studios, 163 West Forty-ninth street. During the summer months, Mme. Ziegler will teach only on certain days at her new studio and devote all the rest of the time to the students who go with her to the Berkshire district in Connecticut, where the air is particularly beneficial to the voice. Dr. W. Philleo, of Brooklyn, will go there to give discourses to the students on the subject, "How to Live in Order to Become a Great Singer." There will also be a normal class besides Mme. Ziegler's private tuition.

Claude H. Warford, the tenor, will give a song recital at his studio, 38 East Twenty-second street, in April. The date will be announced later. Madeline Heyder, pianist, will assist the singer and F. Elizabeth Day will be the accompanist.

Wullner Does Not Appear with Other Artists.

OFFICE OF M. H. HANSEN,
CARNegie HALL, NEW YORK, March 26, 1906.

In scanning the columns of your paper, I noticed that your St. Louis correspondent states that Dr. Wullner has been engaged to sing next Saturday evening for the Liederkreis Club in company with a number of other artists.

Permit me to point out that this is not correct, as Dr. Wullner has not been engaged, and I would particularly wish you to eradicate the erroneous impression that Dr. Wullner participates in concerts with other artists, no matter how high their standing may be. Kindly insert this, as the article in question may meet the eyes of numerous clubs whose efforts to have Dr. Wullner appear in miscellaneous concerts, I had to refuse.

Yours sincerely,
(Signed) M. H. HANSEN.

Great Artists to Appear at Debut of the Dresden Orchestra.

R. E. Johnston announces an array of artists at the debut of the Dresden Philharmonic Orchestra at Carnegie Hall, Saturday night, April 10. Madame Nordica, who is to be one of the stars, will sing an aria from Gounod's "Queen of Sheba," a group of songs, including Schubert's "Erlkönig," which the prima donna will give by request. Other artists to take part will be Germaine Schnitzer, Madame Langendorff, Albert Spalding and David Bispham.

Maria E. Orthen's Best Season.

Maria E. Orthen, the soprano, has had a number of successful concert engagements during the midwinter season. After her recital in Carnegie Hall earlier in the winter, she sang at a big concert in the Waldorf-Astoria, under fashionable auspices. Then her recital in Jersey City, under the patronage of prominent men and women across the Hudson, was another event of importance. Later she was engaged by the Deutscher Club, of Hoboken, of which the membership is exclusively from the cultured and wealthier classes of Germans. Two more appearances that must be recorded for the singer this month are the concert in Rochester, with Dorrenbach's Orchestra, at the Lyceum Theater in that city, and the concert by the Ladies' Society of the New York Liederkreis.

After Miss Orthen's success in Rochester with orchestra, she was immediately urged to give a recital in that city during the Easter season, and she has consented. She will also give another recital in New York this spring. At her recitals now being planned, Miss Orthen will have the assistance of Betsey Culp Drukker at the piano. The numbers sung by Miss Orthen in Rochester included two

songs, but she is equally convincing and delightful as an exponent of the classics. Miss Orthen is devoted to her art, and her zeal is all centered upon the best works written for the voice. She is not a specialist, but an excellent all around singer of songs and oratorio. Her voice is very sympathetic, and her vocal method irreproachable. The following press notices refer to Miss Orthen's singing at the recent concert in Rochester:

The soloist was Maria E. Orthen, a young soprano, who has the virtue of clear enunciation and a voice which she uses with excellent effect. Miss Orthen sang two of the songs which Wagner wrote to the poems of Mathilde von Wesendonck. When Miss Orthen sang "Phyllis Has Such Charming Graces" she manifested both a tone and art of unusual quality. In the Reger song, "Flieder," the vocalist has had the advantage of coaching by Reger himself. It proved a very interesting number, and the same may be said of Grieg's "With a Water Lily." Miss Orthen set an example. The audience could understand her English perfectly. With English and American singers alike that is a rare thing. The accompaniments were artistically played by Betsey Culp Drukker.—Rochester Post-Express.

Maria E. Orthen's singing revealed a soprano voice of most pleasing quality and good cultivation. For one group she sang Wagner's "Traume" and "Schmerzen," with orchestra, and for another Reger's "Flieder," Grieg's "With a Water Lily," Brahms' "Mädchenlied" and Young's "Phyllis Has Such Charming Graces." Miss Orthen received much applause and lavish flower offerings.—Rochester Chronicle.

Maria E. Orthen, soprano, fulfilled all requirements of soloist last night. In the first number, which comprised Wagner's "Traume" and "Schmerzen," she was accompanied by the full orchestra. In her second group of songs she was faultlessly accompanied by Betsey Culp Drukker at the piano. Miss Orthen sang well and won well-deserved applause. Each succeeding song was rendered better than the preceding one. Reger's "Flieder" and Grieg's "With a Water Lily" were the first in the group; then Brahms' "Mädchenlied," which was the best of Miss Orthen's German songs. Her closing selection was "Phyllis Has Such Charming Graces," which called forth much applause, and the lateness of the hour alone prevented her responding to an encore. The work of Betsey Culp Drukker, as accompanist, was a strong factor in the success of the singer. Her support was artistic, but never aggressive.—Rochester Evening Times.

The soloist, Miss Orthen, has a pleasing and well-trained soprano voice and her enunciation, both in German and English, was unusually good. The two Wagner songs, "Dreams" and "Pains," were sung artistically with orchestra. In the group with piano, including numbers by Reger, Brahms, Grieg and Young, she displayed a finished art and considerable vocal charm. Miss Orthen was cordially received and it would be a pleasure to hear her again. Her accompaniments were delightfully played by Betsey Culp Drukker.—Rochester Herald.

Dorrenbach's Orchestra gave the fifth concert of the season at the Lyceum Theater last night before as large an audience as has ever greeted them. The soloist, Maria E. Orthen, commands a large, sympathetic voice of good cultivation. Wagner's "Traume" and "Schmerzen," Reger's "Flieder," then Grieg's "With a Water Lily," Brahms' "Mädchenlied," Young's "Phyllis Has Such Charming Graces" called forth enthusiastic applause.—Rochester Evening Post.

Germaine Schnitzer's Busy Spring.

Germaine Schnitzer will have a busy four weeks from April 10 to May 7, while the Dresden Philharmonic Orchestra is on tour in America. Miss Schnitzer has been secured as one of the soloists for the initial concert to be given at Carnegie Hall, April 10. She also appears at Syracuse, N. Y., going from there to Hamilton, Canada, where she plays at a matinee and on the evening of the same day she appears at Toronto. On the following day she plays a matinee at London, Canada, and in the evening at Detroit, Mich. Other cities where she appears with the Dresden Orchestra are Cincinnati, Ohio; Knoxville, Tenn.; Savannah, Ga.; New Orleans, La.; Selma, Ala.; Atlanta, Ga. During this period she gives two recitals, at Denver and Richmond, and closes with the New York Symphony Orchestra at the Louisville Festival, May 7. Her concert tour this season is under the management of R. E. Johnston.

Edouard Risler has just finished a piano recital tour in Scandinavia.



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BROOKLYN, March 29, 1909.

Dr. Ludwig Wüllner, one of the sensations of the season, will give a song recital under the auspices of the Brooklyn Institute, in the music hall of the Academy of Music, Monday evening, April 5. This will be the program:

Der Wegweiser	Schubert
Der Lindenbaum	Schubert
Mut (M. Müller)	Schubert
Der Doppelgänger (By request)	Schubert
Erk König (By request)	Schubert
Morgen	Strauss
Sie wissen's nicht	Strauss
Lebenden	Strauss
Refreit	Strauss
Der Arbeitsmann	Strauss
Die Lauer (Mickiewicz)	Loewe
Der Getreue Eckart (Goethe)	Loewe
Hochzeitslied (Goethe)	Loewe
Wenn es gehet dem Menschen	Brahms
Ich wandte mich	Brahms
O Tod	Brahms
Wenn ich mit Menschen—und mit Engelszungen rede	Brahms

Florence Austin, the violinist, made her first appearance since her tour of the Middle West at her own recital in the Pouch Gallery, March 25. Lillian W. Ogle, soprano, Marion Austin, a sister, assisting at the piano. Opening with the beautiful Ries Suite in G minor, Vieuxtemps' concerto, the fourth, in D minor, followed. The latter has ever been a battle-horse of the violinist, for it suits her in its various moods and technical requirements. She plays it with much gusto, and such vigorous applause followed that she was compelled to play an encore piece. Worthy of respect was her sister's musicianly feat of playing the accompaniment to the concerto from memory. A group of five little pieces at the close should be listed, for they are all effective, and little played:

Souvenir	Drdla
Canzonetta Napolitaine	Pergolesi-Musini
Prelude to Le Déluge	Saint-Saëns
Gavotte	Gossec
Les Arpegges (Violin alone)	Prume

The foregoing she played with charm, each piece having its own particular atmosphere; whether in the modern Drdla, or such a Beethovenish-style gavot as that of Gossec, down to the Prume piece, each was well defined. Dignified, graceful of appearance, earnest yet pleasant of face, Florence Austin is a model of sympathetic personality before an audience, and this contributes in no small measure to her success. Miss Ogle sang, with expression and pretty appearance, songs by Thomas, Taylor, Fontenailles and Tosti, and Marion Austin's accompaniments were all that could be desired. A large audience attended, notwithstanding fitful gusts of rain and wind.

The People's Symphony Society having invaded Brooklyn, will give its first chamber concert at Association Hall, Friday evening, April 2. The program will be given by Leo Schulz, cellist; Mr. Kaufman, violinist; F. A. Thomas, baritone; Laeta Hartley, pianist, and Ludmilla Vojacek, accompanist. Needless to add that the society from Manhattan is more than welcome since it brings more good music at reduced rates to wage earners and students.

Wednesday night of last week, Clarence Eddy played a program by English composers, at the organ recital given in the Tompkins Avenue Congregational Church. The works included: "Concert Overture" in E flat, William Faulkes; intermezzo in A flat, T. Tertius Noble; sonata in the "style of Handel," Wolstenholme; "Spring Song," Edwin H. Lemare; "The Angelus," William W. Starnier; "Triumphal March," Hollins. The concert was followed by a lecture on "Gladstone," delivered by the pastor of the church, the Rev. Dr. N. McGee Waters. The series of lecture-recitals will close Wednesday night, March 31, with American composers, followed by a lecture on "Lincoln," Mr. Eddy will play as his opening number his own "Festival Prelude and Fugue on Old Hundred." The work is dedicated by the composer to Dr. Waters. Other American composers represented on Mr. Eddy's list are MacDowell, Dudley Buck, Homer N. Bartlett, and Ralph L. Baldwin.

Dr. N. J. Elsenheimer's leadership of the Brooklyn Saengerbund is appreciated both by the membership and the

audiences assembled to hear the concerts. The sixth annual appearance of the club under the auspices of the Brooklyn Institute at the music hall of the Academy of Music, Thursday night, March 25, proved artistically one of the best evenings in the history of the Sängerbund. Both in the accompanied and unaccompanied singing, the males more particularly gave a good account of themselves. The opening chorus, "German Song," by Draescke, text by Hans Hoffmann, with organ and piano accompaniments, aroused much enthusiasm. Unfortunately there is not space to give a more extended review. The program published in THE MUSICAL COURIER, March 10, was presented without change. It included numbers by Mozart, Kreutzer, Heger, Schumann, Hirsch, Elgar (sung in English) and the closing number, "May Joy Betide Her," from "Lohengrin." Hugo Troetschel, the organist, played two movements from the Mendelssohn concerto in F minor. Bessie Collier, violinist, was another soloist.

The concert by the Brooklyn Arion at Arion Hall last night (Sunday) will be reviewed in the next issue. Arthur Claassen conducted, and the soloists were Lillian Funk, soprano, and Leopold Winkler, pianist. A string orchestra, with Henry P. Schmitt as concertmeister, assisted the club.

Monday night, April 5, will mark a record in Brooklyn. While the great lieder interpreter, Dr. Ludwig Wüllner, is giving his recital in the Music Hall of the Academy of Music, the Metropolitan Opera Company will close its season in Brooklyn in the Opera House of the same building with "La Boheme." The cast includes Bonci, Didur, Amato and Farrar. Spretino will conduct. This is the first time in many years that opera has been given in Brooklyn during Holy Week. It is stated that a number of the Roman Catholic and Episcopal subscribers—the two sects most concerned about keeping Lent—will sell their tickets. They will have no difficulty in disposing of them, for the cast is alluring. Bonci, Amato and Didur constitute a trio of male singers that are rarely matched on either side of the Atlantic. The story of "La Boheme" is more forceful than many a sermon, and therefore it may be a good thing for the zealous churchmen to attend.

The announcement that the New York Symphony Society would repeat its double performance of Beethoven's ninth symphony in Brooklyn at the Academy of Music Saturday evening, March 27, did not attract music lovers from the highways and byways, as was expected. The house was not sold out, in spite of the powerful influence of the Brooklyn Institute to interest its vast membership of 7,000. As at the New York performance, the choral movement was sung by the New York Oratorio Society, augmented by the well trained choir from Calvary Baptist Church, Manhattan, Edward Morris Bowman, director. Instead of a quartet of soloists, there were twelve singers to share the burden of the music. The three quartets included: Edith Chapman-Gould, Beatrice Fine and Mrs. Fechheimer, sopranos; Mesdames Arnold, Nobbes and Gue, contraltos; Reed Miller, John Bland and D. L. Becker, tenors; Frederick Weld, E. A. Jalin and Andre Sarto, basses.

E. L. T.

Success of the Misses Meyer in Europe.

Irene Ward-Meyer, pianist, and May Ward-Meyer, violinist, have been giving a series of joint recitals in London, Berlin, Vienna and Prague. Richard Epstein acted as accompanist for the talented sisters, who were born in England. Their father is German and their mother of French and Welsh extraction. The Misses Meyer gave their third recital in London, Tuesday evening, February 23, at Bechstein Hall. The pianist, accompanied by Mr. Epstein, played the Arensky concerto in F minor. The violinist performed the Saint-Saëns concerto in B minor and the "Hungarian Melodies" by Ernst.

The London Standard, in its issue of February 11, published the following extract about the first recital:

Two sisters, Irene and May Ward-Meyer, the one a pianist, the other a violinist, made their first appearance in England at the Bechstein Hall last night. Previously they had appeared in Berlin and Vienna. Both possess ability of no common order, Miss May in particular. It is interesting to call to mind the fact that Elman was just over thirteen when he first played the Tchaikowsky violin concerto in public. Miss May, who is fourteen, and who last night was heard in the same work, is no Elman, but she is, nevertheless, an extremely talented little lady, endowed with quite a remarkable capacity for music—a capacity which it is to be hoped she will not unduly tax.

Karl Klein to Be Assisted by His Father.

Karl Klein, the violinist, will have the assistance of his father, Bruno Oscar Klein, at the recital the young artist will give at Mendelssohn Hall Tuesday afternoon, April 13. This will be Mr. Klein's second recital at this hall this season. After this appearance, the violin virtuoso will make an extended Western tour.

The American pianist, Celeste Chop-Groenevelt, appeared successfully not long ago in Cologne, with orchestra.

OBITUARY.

Isaac VanVleck Flagler.

Isaac VanVleck Flagler, the organist at Chautauqua so many years, a founder of the American Guild of Organists, composer, lecturer, died suddenly at his home in Auburn, March 16, aged seventy-one years. Born in Albany in 1838, he was at first a compositor and reporter, studying the organ at the same time. Then he went to London, where he studied with H. W. A. Beale, then to Paris under Edouard Batiste, then to Dresden under Gustav Merkel. Forty years ago he settled in Auburn, becoming organist of the First Presbyterian Church, where he remained many years. Just before that he was for a time in Chicago at the time of the great fire. He was professor of organ at Syracuse University, Cornell University, and lecturer at the Utica Conservatory of Music. Among his best known works were three books of organ music, three anthem books, and numerous pieces for piano, organ and voice. Fluent of melody, with graceful harmony and effective for general performance, his organ pieces have carried his name far and wide. He is survived by a daughter, Emma V. Flagler, and a brother, John Flagler, of Poughkeepsie. Funeral services were held March 19, when the choir of his church sang two of his hymns, followed by burial in Fort Hill Cemetery, Auburn. The deceased was genial and kindly in all his intercourse, and his demise brings sorrow to many thousands throughout the land. For many years Mr. Flagler was a special contributor to this paper, dating from 1883 until about 1892.

Music in Mount Pleasant.

Mt. Pleasant, Mich., March 15, 1909.

The Redpath Quartet, consisting of Dr. Carl Dufft, Dr. Ion Jackson, Cecil James and Frederic Martin, gave a concert here Saturday evening, February 27, in Central State Normal Hall. The hall was crowded to the limit and the Quartet received a well merited reception. The program was well chosen and exceedingly well presented. Helen M. Wolverton was at the piano.

Milton Cook, acting director of the music department of Central State Normal, gave a song recital in Bad Axe, Mich., on the evening of March 12.

The Normal Chorus of Central State Normal is rehearsing Verdi's Requiem and Gounod's "Gallia," which it will sing with the Saginaw Chorus in Saginaw at the time of the May festival. The chorus is also preparing the "Stabat Mater" of Rossini and Chadwick's "Pilgrims" for a concert in Mt. Pleasant, to take place April 30.

Christine Thiers, supervisor of music in public schools of Mt. Pleasant, Mich., is preparing a performance of "The Mikado," by Gilbert and Sullivan. C.

Recital by Svet Pupils in Newark.

Jacob Ritterband, a talented pupil of Mandel Svet, played the Beethoven violin concerto; an adagio, by Corelli and "Russian Airs," by Wieniawski, at a musicale given by Mr. and Mrs. Svet at their Newark, N. J., studio-residence, 111 Spruce street, March 15. Samuel Grossman, another Svet pupil, united with Mr. Ritterband in the performance of a violin duet, by Matilda Brodsky, one of the clever students. Miss Brodsky, later distinguished herself at the musicale by playing the Mendelssohn piano concerto in G minor and "The Nightingale," by Liszt. This young pianist is a pupil of Mrs. Svet, who is at the head of the piano department, while her husband is master of the violin department. The orchestral parts for the concertos were played by students and all showed that schooling and musical gifts were used to noble purposes. It is not often that one hears such works played so skillfully at pupils' concerts.

Flonzaley Quartet at American Institute.

The Flonzaley Quartet gave a chamber music concert at the American Institute of Applied Music, Kate S. Chittenden, dean, March 27, the annual event (courtesy of Edward J. de Coppet) filling the recital rooms and corridors to overflowing. Mozart's quartet in D major opened the program, smaller single movements continuing and concluding it. These were heard with attentive interest, such as this organization always wins; much applause from an audience made up in large part of students and their friends showed their gratification. This was one of the series of educational advantages given to students at the institute, calculated to benefit and interest these in the highest forms of art.

Recent operatic performances in Vienna were "Huguenots," "Mignon," "Meistersinger," "The Black Domino," "Tristan and Isolde," "The Queen of Sheba."



ST. PAUL, MINN., March 27, 1909.

It was, perhaps, the largest audience of the season at the "pop" concert in the Auditorium last Sunday when Mr. Rothwell and his men made their final appearance of the season of 1908-09. The program was splendid and the orchestra never appeared to better advantage, especially the string section which again demonstrated its sonority and beautifully rounded smoothness in three numbers from the Fuchs serenade which was played at the last symphony concert. This serenade grows with repeated hearing, and as the composer has written several others for strings we will probably have the privilege of hearing them next season. The concert opened with the "Festival March" by Strauss, and this fine bit of color work by a modern master was played to perfection. The march has been played here several times before during the season, but certainly never with the strength and rhythmic feeling of this performance. The prelude to part three of the "Cricket on the Hearth," by Karl Goldmark, was another familiar number, but one which seems to be played too seldom. It is scintillating and brilliant, yet delightfully tuneful and was played in a manner that called for prolonged applause. The last number was the somewhat empty march from "Sigurd Jorsalfar," by Grieg. This march is always popular, because there is such color and contrast in it. Mr. Rothwell played it, too, in such a manner as to get the most out of the music. All in all it was a splendid concert with which to wind up a season that will long be remembered as marking an epoch in the career of our symphony orchestra.

Mr. and Mrs. Rothwell left for New York Wednesday night. They are to remain in the metropolis but a few days and early in April will sail for Italy, where they will spend most of the summer. Mr. Rothwell proposes to bring back with him many novelties that are being brought out in Europe and which he will have a chance to hear and study this summer. He does not expect to be in St. Paul again before the latter part of October.

Mr. and Mrs. Rosario Bourdon left Friday night for Chicago. After a few days there they will go to Mr. Bourdon's home in Montreal and thence to New York and Philadelphia. They sail for France the first of June and for three months Mr. Bourdon will be with Vincent d'Indy studying composition. Mr. Bourdon has already accomplished much in composition, having written several pieces for orchestra, but he wants to broaden on the lines of the modern French school.

About a third of the orchestra left town during the week and will not be seen here again until next fall. Some of those who have gone are: M. Van Praag, first hornist; L. Doucet, first oboist; W. S. Hancock and Frank Hancock, first violins; Fred Hancock, second violin; A. F. Falco, double bass; Richard Wagner, cellist; V. J. Kec, third hornist; E. Rossi, double bass; I. Greenberg, second violin; S. Ruzha second violin; Walter Logan, first violin; Fred Scheld, cellist; L. Hrab, first double bass; H. C. Thompson, tympani; H. Fillerman fourth hornist; R. C. Cunningham and E. Bovi, bassoonists; D. Dell' Aquilla, first violin, and G. Dell' Aquilla, harpist.

President C. O. Kalman of the Orchestral Association is busy signing players for next season. There will probably be a few changes in the personnel of the orchestra, but just what these will be no one knows now.

Art under the patronage of the State. That is what Minnesota has and the annual exhibition of the Minnesota State Art Society has been in progress during this week in the small hall of the Auditorium. Of course, there are many fine paintings, some having been loaned from galleries in New York, Boston and Philadelphia, but what this correspondence is principally interested in is the music which has been a feature of every afternoon and evening of the exhibition. Many of the most prominent musicians locally have appeared on these programs and the music has been of an exceptionally high order. The Schubert Club furnished the music Wednesday. In the afternoon Mrs. Thurston and Mrs. Barlow sang, and in the evening Miss Krebs and Miss Petsch, both singers, gave the program.

J. I. Peyer, violinist, gave a recital at his studio Friday night of last week. Those assisting were Miss Wickham,

reader; C. Calahan, tenor; R. M. Pease, baritone; Louis Rosenberger, accompanist, and the St. Paul Quartet.

Mr. Fairclough, organist and choirmaster at the Church of St. John the Evangelist, has in rehearsal Marfarlane's "The Message from the Cross," which will be sung Good Friday night.

An evening of German music will be given at Mrs. Backus' School, April 2. Mrs. Gustav Renz will assist with songs, and Mrs. J. B. Johnson with several harp solos.

The Manchester College Chorus of fifty voices, under the direction of Harry Phillips, gave Rossini's "Stabat Mater" at the House of Hope Church last Sunday night. The soloists were Mrs. De Wolf, Miss Stoddard, Mr. George and Mr. Colville.

Owing to ill health Mrs. Kenneth E. Runkel has been obliged to relinquish her work in the House of Hope choir and in the Temple choir.

A list of celebrated artists who have appeared here in connection with the Symphony Orchestra the past season will include nearly all the prominent ones now before the public. To mention a few: Mme. Nordica, Paderewski, Gabrilowitsch, Sauer, Spalding, Petschikoff, Bonci, Elvyn, Nielson, Fremstad, Hamlin, Langendorff, Janpolski, Goodson, Sherwood, and Mrs. Rothwell. Of the local artists to appear there have been Claude Madden, the Madden Quartet, the Sansone Quartet, Mrs. Scheffer and Mrs. Krieger.

One of the enjoyable musical events of last week was the appearance of the Grinnell Glee Club at the Y. M. C. A. Auditorium Monday evening.

Piano pupils of James A. Bliss and violin pupils of William W. Nelson gave a recital in St. Paul's Universalist Church last week. The piano pupils were: Annie May Woodworth, Henrietta Lembrecht, Corinne Campbell, Rhea Rocheleau, Esther Brandthaven, Rose Bernstein and Freda Kermse. The violin pupils were: Sam Jacobs, Margaret Horn, Verne Rooney, Rose Gergen and Boles Rosenthal. It was one of the most enjoyable pupils' recitals of the year.

The following splendid program by the student section of the Schubert Club was given in Elks' Hall Wednesday afternoon:

Fifth Symphony (Two movements).....	Beethoven
Ina Grange and Mildred Phillips.....	
Dance Song.....	Handel
The Way of June.....	
Out of the Darkness.....	D'Hardelot
Pauline Allen.....	
Spring Flowers.....	Reinecke
Waldegruss.....	Reinecke
Frühlingslied.....	Weill
Constance Day, accompanied by Muriel Hayden, violinist, and Beatie Godkin, pianist.....	
La Fileuse.....	Raff
Gnomenreigen.....	Liszt
Margaret Lindner.....	
Widmung.....	Schumann
Wer nur die Sehnsucht Kennt.....	Tschaikowsky
Frühlingsglaube.....	Schubert
A Ballade of the Trees.....	Chadwick
Ada Dahlgren.....	
Come to the Garden.....	Mary T. Salter
The Pine Trees.....	Mary T. Salter
A Proposal.....	Mary T. Salter
Autumn Song.....	Mary T. Salter
Nellei Krebs.....	

The students, without exception, gave a good account of themselves and filled their teachers with pride, for if there is one thing more than another that a teacher hopes for it is that his or her pupil will make a good public appearance. Several of these students will be heard from in the near future in the ranks of the professionals.

Gertrude E. Hall presented a number of her pupils in a matinee recital last Saturday at the home of Mrs. George Sommers. Those who appeared were Louise Sommers, Helen Forest and Charlie Bowlby. Numbers were played from Kullak, Sartorio, Merkel, Streabog, Dussek, Ludovic, Lichner, Hitz and Morey.

Eva Munson, a talented young pupil of Mrs. Z. G. Holmes, was presented in a piano recital Wednesday afternoon at the home of her teacher on Minnehaha street.

The choir of Christ Church has in rehearsal the Passion music of Harvey Gaul, and will give the same on Good Friday night. Grant Kelliher will sing the solos.

Ella Richards, pianist, is entertaining at tea this afternoon. A group of her pupils will give a musical program.

Errico Sansone has practically completed all plans for his conservatory of music. He will have associated with him several teachers covering all the various branches of the art, and he himself will devote his time to the advanced

violin pupils and composition. His school will open September 1.

CONCERTS IN COLUMBUS.

COLUMBUS, Ohio, March 26, 1909.

The Women's Music Club members' concert Tuesday afternoon was one of unusual excellence. All the members had been heard before, except Jessie E. Crane, organist, and Ann Hughes, soprano. Both of these made good impressions, Miss Crane by her capable handling of the great organ, taking rank with our best organists, and Miss Hughes proved her right to be reckoned among the most interesting singers of the city. Miss Hughes has sound training, a high, clear, dramatic soprano voice, fine style and a convincing authority in interpretation. She has what a fine pedagogue calls "music sense."

Edith Laver, teacher of harmony, counterpoint, composition and piano, comes to Columbus from the Cosmopolitan School of Music in Chicago. Miss Laver is a pupil of Adolph Weidig, the well known harmonist and composer. Miss Laver is much needed here, as there is no competent teacher of these branches (except piano) in this city.

The Paderewski recital which was to have been given at the Southern Theatre Wednesday evening, March 31, has been called off, and Mr. Paderewski has started East, declaring he will sail at once for Europe. He claims he has been attacked with rheumatism in his hands. A number of regrets have been expressed by those who counted upon hearing the pianist who has been so widely and so sensationally advertised.

Herbert Hutchinson, baritone and teacher of singing, has taken charge of the music in Eastwood Congregational Church. Mr. Hutchinson has been in Columbus but a year or so, yet he has a flourishing class and is busy as a bee.

The pupils of Rosa L. Kerr gave a studio recital Wednesday afternoon, the compositions all selected from the works of John Sebastian and Philip Emanuel Bach.

The concerts for the remainder of the season include the vocal quartet for the last Music Club evening, consisting of Laura Combs, soprano; Margaret Keyes, contralto; Bertrick von Norden, tenor, and Claude Cunningham, baritone, April 27. The Music Festival of the Columbus Oratorio Society takes place June 24, 25 and 26, which will probably include the Theodore Thomas Orchestra, Steindel Trio, Mesdames Hinkle and Hussey, Messrs. Daniels and Hall. Besides the above mentioned there is to be a last members' concert of the Women's Music Club, the annual concert of the Columbus Orchestra, University Twilight Concert, and the avalanche of teachers' recitals. This season has been a phenomenal one, rich in quantity, quality and variety, indeed there have been more good concerts than the music lovers could afford to attend. But no one complains of the artistic success of the season—that has been an unqualified triumph for the finest of all the arts—music.

ELLA MAY SMITH.

A Song Recital by Aimee Delanoir.

Lena Doria Devine presented her pupil, Aimee Delanoir, in recital Thursday afternoon of last week at the Devine studios, 136 Fifth avenue. Miss Delanoir in her first song disclosed a soprano voice of rare quality, and her method of singing challenged admiration by its refinement and perfect tone production. The young singer furthermore showed that she has been trained to think, for she interpreted the various styles with an intelligence that was convincing and delightful. The only song on the list not familiar was the "Kingdom of Spring," by Mary Turner Salter. Assisted at the piano by Kate Vashti Baxter, Miss Delanoir gave the following program:

Caro Mio Ben.....	Giordani
Le Violette.....	Scarlatti
Andenken.....	Beethoven
My Mother Bids Me Bind My Hair.....	Haydn
Aria, Magic Flute.....	Mozart
Der Nussbaum.....	Schumann
Aufträge.....	Schumann
Hark, Hark the Lark.....	Schubert
Aria, Louise.....	Chapentier
Er Ists.....	Wolf
Serenade.....	Strauss
Im Kahne.....	Grieg
The Lark Now Leaves Its Watery Nest.....	Parker
A Maid Sings Light.....	MacDowell
Like the Rosebud.....	Frank LaForge
The Kingdom of Spring.....	Mary Turner Salter

Nathan Fryer at Wanamaker's.

Nathan Fryer, who recently interrupted his tour of colleges and universities, where he was giving recitals; to play some special concerts at Wanamaker's, received a tremendous ovation from the staff of that house last week, when, by special request of Mr. Chapman and Mr. Flint, he played a short recital for the employees of the house.



CHICAGO, March 27, 1909.

The twenty-fourth program of the Theodore Thomas Orchestra was one of special interest, containing the Brahms E minor symphony, No. 4, op. 98. Of the four symphonies that Brahms wrote, the fourth and last is perhaps the least attractive, but with its wonderful closing movement in the form of the passacaglia, it is a monumental work that takes on a new and greater interest. These intricate and elaborate variations on a theme not always easy to follow, make of the Brahms fourth symphony a work for universal admiration and permanency. The andante, a simple and attractive melody, contains the most and perhaps the only real musical beauty in the composition. Besides the Brahms number there was the overture, "In Spring Time," by Carl Goldmark; the "Tannhäuser" overture, by Wagner, and the Tchaikowsky B flat minor concerto for piano.

One of the big events of the musical season will be the singing of the Bach mass in B minor by the Apollo Musical Club, Harrison Wild, conductor, April 5. The performance will begin at 5 o'clock, and there will be an intermission of two hours, from 6:30 to 8:30 p. m. The soloists will be Edith Chapman Goad, soprano; Christine Miller, contralto; George Hamlin, tenor, and Herbert Witherspoon, bass. Preceding the singing of the mass, Arthur Dunham will play the Bach prelude and fugue in B minor, for organ. The entire Thomas Orchestra will be employed for the mass.

Fannie Bloomfield Zeisler will be the soloist with the Theodore Thomas Orchestra, April 16 and 17, playing the Liszt E flat major concerto.

Mrs. Ernesto Consolo sailed for Milan, March 23. Mr. Consolo will leave Chicago for Milan on or about June 19.

The Illinois State Music Teachers' Association will meet at Decatur, Ill., the second week in May. Among the artists engaged are G. Hamlin, Arthur Dunham and Mary Angell. S. Gaston Gottschalk, chairman of the program committee, is now busy with arrangements for the event.

The Metropolitan School will move into new and enlarged quarters this spring.

Arthur Dunham will give an organ recital at the North Shore Congregational Church April 16, assisted by Helen Buckley, soprano, and Bruno Steindel, cellist.

During the visit of the Mendelssohn Choir, of Toronto, Canada, Dr. A. S. F. Vogt, the conductor, visited William H. Sherwood and attended one of his interpretation classes, congratulating the pupils of the school on being able to

study with a man of Mr. Sherwood's broad attainments. During the seventeen years that Mr. Sherwood was visiting director of the Toronto Conservatory of Music, Toronto, Canada, of which institution Dr. Vogt is head, and which is one of the leading music schools in Canada, Mr. Sherwood signed all the teacher's certificates and diplomas of the piano department.

After several years' absence, Glenn Hall, the tenor, once well known in Chicago's musical circles, returned to his former home, and as an entrée gave one of the most artistic recitals of this season's offerings. Mr. Hall's program was essentially German, there being representative lieder by Schubert, Schumann, Liszt, Brahms, Strauss, Erich Wolff, Tchaikowsky and Jensen; the closing group of four was in English. That the Chicago musical profession was all on the qui vive to hear their ambitious former confrère, who expatriated himself from his native country, according to the accepted formula, to acquire the higher phases of art, was but natural; and it is with satisfaction that one may record that in his case the venture has been a success. His musicianship, as he demonstrated in his exacting program, has now that maturity of depth and comprehensive understanding that lend the note of distinction to an artist's work, and as for technic and tonal qualifications, Mr. Hall has conquered the former, and the latter adjusts itself to the demands of every song. Especially lovely were his pianissimo effects.

Emil Liebling will open his spring and summer term in April and continue through June and July. A very concise little booklet has just been issued by Mr. Liebling on his summer work and contains all the information governing this period at the Summer Institute.

The Metropolitan Opera Company, which will open April 12 for a two weeks' engagement at the Auditorium, comes to Chicago in its entirety with full enlistment of artists, complete mise en scene, double chorus, and enlarged orchestra, under the direction of one of the world's greatest conductors, Arturo Toscanini, of La Scala, Milan. For the opening night the boxes are all taken. "Aida" will be the opera with Caruso and Destinn; April 23, "Aida" will be again given, with Caruso and Rappold; it will be given just as it was presented in New York. To the ideals of Signor Gatti-Casazza, the distinguished general manager of the Metropolitan Opera Company, also formerly of the La Scala opera, is due the new and beautiful scenery and costumes and the general mise en scene, which will be brought on to Chicago for this fortnight engagement. The mail orders show that a great interest is taken in the revived performance of Verdi's great masterpiece, "Falstaff" (Shakespeare's "Merry Wives of Windsor"), which will be given under the directorship of Toscanini and with Destinn, soprano, as Alice Ford, and Scotti as Falstaff. Smetana's "Die Vekaufte Braut," the novelty to be sung, will be given just as it was produced in New York with Destinn, soprano, and the new German tenor, Jörn, who has been loaned by the German Emperor from the Berlin Opera House for a short season in America. The scenery and costumes of this opera were made in Vienna from the design of Lefler of the Imperial Academy. A feature of this opera will be a corps of 300 Bohemian dancers under the direction of Ottokar Bartik, especially engaged for the ballet, and also a number of acrobats, who take part in the circus scene of the third act. Farrar will sing with Bonci in "La Bohème." She will also take the part of Cio-Cio-San in "Madam Butterfly," with Caruso as Pinkerton. In "Il Pagliacci," Nedda will be portrayed by Miss Farrar, and her last appearance will be as Manon in Massenet's opera, "Manon." "Le Nozze di Figaro" will be given with an all star cast: Galski, Farrar, de Pasquali, Scotti and Didur. The lovers of German opera will have "Die Meistersinger," "Die Walküre," "Tannhäuser," "Tristan and Isolde," and "Götterdämmerung," in which Mme. Johanna Galski, Mme. Fremstad, Mme. Morena, Mme. Homer and Messrs.

Jörn, Burrian and Anthes will sing. The popular opera, "Hänsel and Gretel," by Humperdinck, will be given in the double bill Thursday evening, April 22. The great Italian tenor, Bonci, will appear as Edgardo in "Lucia di Lammermoor" and as Rodolfo in "La Bohème."

The second concert of the Musical Art Society, Clarence Dickinson, conductor, given at Orchestra Hall, March 23, was one of more than the usual interest. All the numbers were novelties, and though it is work that is educational with a big E, still much of it might remain as repertory of the classroom and there fulfill its destiny. Admittedly, it takes fine technic and musicianship to sing those old master works, and if the Musical Art Society continues in its good work it will certainly be good old Flemish and fifteenth and sixteenth century musical specialists; but one may ask, Is it the best material to spend so much time and energy on? Of euphony, the program gave nothing, but of blasphemous dissonances there was a plenty. It takes the more exact intonation of instruments to give those superb cacophony works with any semblance to truthful intonation; with the various voices off pitch (as they cannot help but be in such complicated polyphonic work), both up and down the scale, it makes a startling tone picture, to say the least, a sort of a musical caricature. The most important of the offerings was the Haussegger Requiem, a work that called for all the technical ability of this fine society, but which failed to be delectable or distinguished in any way. However, it is a noble work this self sacrifice of both the conductor and the vocalists, and the encouragement and support are not distributed, let us hope, on barren ground.

The Year Book of the American Guild of Organists recently issued is a work of more than passing interest. The organist, man or woman, is one who is too often overlooked in the resume of things musical; but a greater mistake cannot be made, for in the sum total of musical events, musical history, and as composers in the realm, the organist and his art, is the sub-stratum consideration. In the membership list in the American Guild of Organists, Chicago, one may say stands pre-eminent in the number of organists represented, and in the calibre of the men, like Harrison M. Wild, Arthur Dunham, Clarence Dickinson, and Wilhelm Middelschulte. The active membership in the Guild consists of three classes: "Associates," "Fellows," and "Members." In the second class belongs Arthur Dunham, who is the only Chicago organist who is a Fellow. Mr. Dunham was appointed a Fellow at the meeting last spring and he was also honored by being awarded the Peabody prize of \$100 for the highest average in the examination.

Not alone is the Guild a means of fostering a better communication between church organists and choirmasters, but it is an excellent means to an end for the furthering of the concert organist, so cruelly neglected by concert audiences and all those who account themselves patrons of the art of music. "In union there is strength," and through the influence of an association now numbering many members, the interest that may become a tangible asset is tremendous in its possibilities. Founded in 1896, and numbering among those founders J. Warren Andrews, Dudley Buck, William C. Carl, Clarence Dickinson, Clarence Eddy, Henry Holden Huss, Ernest R. Kroeger, Peter C. Lutkin, Wilhelm Middelschulte, George A. Parker, Harry Rowe Shelley, Frank Taft, Samuel P. Warren and Harrison M. Wild, the Guild has grown until today it embraces nearly every organist of note and distinction in the United States. It consists at the present time of various chapters, the Western Chapter, of which Harrison M. Wild, A. G. O., is dean; the New England Chapter, with Hamilton C. Macdougall, A. G. O., of Wellesley, Mass., as dean; the Pennsylvania Chapter, with the Rev. Julius G. Bierck, A. G. O., dean; the Ohio Chapter, with John B. Norton, F. A. G. O., A. R. C. O., of Akron, Ohio, as dean, and the Western New York Chapter, George A. Parker, A. G. O., as dean, with two

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more chapters to be formed, one on the Pacific Coast and one in the Central West. The Guild reaches out to Canada also, and embraces twenty-nine of the most prominent musicians in its Canadian Chapter. The honorary president of the Guild is Horatio W. Parker, of Yale, and among the European organists who are honorary members are: Alexandre Guilmant, Paris, France; George C. Martin, London, England; J. Frederick Bridge, London, England; Walter Parratt, Windsor, England; Ch. Marie Widor, Paris, France; Th. Dubois, Paris, France; Eugene Gigout, Paris, France; Joseph C. Bridge, Chester England; Otto Dienel, Berlin, Germany; Chevalier M. Enrico Bossi, Florence, Italy; Filippo Capocci, Rome, Italy; Edwin H. Lemare, London, England. There is also an honorary associate list, which includes over eighty clergymen of the various denominations. Following is the list of the members of the Western Chapter, which was organized in 1907, with the following officers: Harrison M. Wild, A. G. I., dean; Arthur Dunham, F. A. G. O., sub-dean; William E. Zeuch, secretary; Tina Mae Haines, treasurer, and the Rev. Z. B. Phillips, chaplain: Curtis A. Barry, William D. Belknap, Allen W. Bogen, Palmer Christian, Eric Delmarter, Clarence Dickinson, Charles Demorest, Alice R. Deal, Arthur Dunham, Dr. Louis Falk, F. H. Griswold, Irving Hancock, George J. Hochleuter, Florence Hodge, Mrs. George Nelson Holt, Katherine Howard, Herbert Hyde, F. M. Jeffords, Walter Keller, Carl D. Kinsey, Calvin Lampert, Francis A. Mackay, Peter C. Lutkin, A. F. McCarrell, Grace McMurray, Wilhelm Middel-schulte, Mrs. Wilhelm Middel-schulte, Frank T. Milner, Francis Moore, Nellie M. Moffett, Effie E. Murdock, Edgar Nelson, Annie L. Pearson, Mary P. Pratt, Mary E. Reynolds, John Allen Richardson, G. W. Samson, Mason Slade, Walter Spry, Walter Squire, Gerald F. Stewart, Ernest Sumner, Sarah E. Wildman, Harrison M. Wild, William E. Zeuch. The annual dues of the association are \$3. The Guild is authorized by the board of regents of the University of the State of New York to grant certificates of fellowship and associateship at its annual examination. Following are the requirements of the Guild examination for the certificate of fellowship (the fee for examination is \$10):

WORK AT THE ORGAN.

- Each candidate will be required to:
- Play one of J. S. Bach's larger works, and,
- One of the modern works of large caliber, i. e., an organ sonata or concert overture.
- Read at sight a trio for two manuals and pedal.
- Read at sight eight bars of vocal score in G, C, and F clefs (four parts).
- Transpose a short excerpt in reduced score (two staves).
- Harmonize a given melody (soprano) at sight.
- Improvise on a given theme.
- PAPER WORK AWAY FROM THE ORGAN.
- Harmonize a given melody (soprano) in four parts, adding the alto, tenor and bass.
- Harmonize a figured bass, adding soprano, alto and tenor.
- Write an exercise in five part counterpoint, cantus firmus in the bass, note against note.
- Write an exercise in four parts, in florid counterpoint, cantus firmus in the soprano.
- Write out the exposition of a four voiced fugue on a given theme or subject, and show a canonical stretto.
- Write answers to several questions in general musical knowledge.
- Orchestrate an excerpt from some standard work.
- This item is optional, but will, if written, be counted in total marks. A manuscript or printed work may be sub-

mitted (provided name of composer is erased) as an additional evidence of musicianship.

A very talented young violinist is Benjamin Paley, who gave his own recital at Music Hall, March 25. This young man, who is now fifteen years old, has been a pupil of Frederik Frederiksen for the past three years and his excellent schooling is apparent in all he does, technically and also from the interpretative standpoint. Mr. Paley played the Grieg Sonata, accompanied by Mrs. Frederiksen, and Mrs. Frederiksen was heard in two solo numbers later on the program, which she interpreted with much taste and finish. Mr. Paley's solo numbers were the first movement of the Rode concerto, No. 7, A minor; first and second movement of the de Beriot concerto, No. 7, in G major; and the Wieniawski concerto in D minor. It is always quite far removed from a problem to judge of the innate talent of the young person; it crops out in every tone, every phrase, and is as distinguishable and more so, than in the mature artist who may have learned the art of concealment as well as revelation. This young Russian boy gives every sign and token of talent, real and constitutional, and with this native ability revealed in his general interpretations, by the turn of a phrase, by the quality of tone, by correct intonation, and a temperamental glow, all this presages good for the future—if he be not worn out in the progress of cultivation. Much credit is due his teacher Frederik Frederiksen, for his splendid results so far.

The school of acting of the American Conservatory will give a dramatic performance at the Illinois Theatre, Tuesday afternoon, April 13, assisted by the American Conservatory String Orchestra.

The Cosmopolitan School of Music and Dramatic Art gave a students' recital at Cable Hall, March 23. The program was given by Lenah Loofbourrow, soprano; Corene Bain, soprano; R. J. Urbanus, tenor, and Mary Cameron, pianist.

Among the successful artists of the younger set in Chicago is Alice Genevieve Smith, the harpist. Established in Chicago but a little over a year, Miss Smith has made a permanent place for herself in both the musical and social circles, and has filled a great many private engagements for home musicales this season. Among recent engagements played by Miss Smith was a recital for the Fond du Lac Literary Club, March 12, and a private recital in the same city on the same date; a recital for the Irish National Association earlier in the month; recital for the Chicago Matheon Club, March 13; and the North End Women's Club on the 15th; in concert for the Chicago Irish Fellowship Club, March 16; concert for the Foresters on the 17th, and recital at the Lake View Congregational Church, March 23.

W. K. Ziegfeld secured several world famous artists for the faculty of the Chicago Musical College during his sojourn in Europe this winter, and detailed announcement of their names, personalities and future plans will be announced when the college moves into its new home, May 1. When the Chicago Musical College moves into its new building, every studio will be equipped with a new piano. Ziegfeld Hall, the new concert auditorium, is now in the hands of the decorators, and the seats will be added within a fortnight. The summer term at the Chicago Musical College begins June 21, and the registrations thus far made, in-

sure the fact that a greater number of pupils will attend this summer than ever before. Chicago has long been noted as a center for music study during the summer months, students coming from all parts of the United States, particularly the Southern section. The Chicago Musical College reports that more than half the registrations for summer study, come from south of Mason and Dixon's line, and a probable one-fourth of that number are school teachers. Scarlatti's minuet in G major has been selected for final examination in the sixth grade Chicago Musical College.

Mary Wood Chase gave an illustrated lecture on "How to Understand Music," before the University of Iowa, March 19. Evelyn Bottorff, a pupil of Miss Chase, gave a recital at the Mary Wood Chase School of Artistic Piano Playing on Saturday, March 27, playing the following program: Schumann variations, op. 1; Chopin etude, No. 1, and nocturne, op. 48, No. 2; two Chopin etudes, op. 26, No. 2, and op. 25, No. 1; and the Moszkowski valse op. 17.

EVELYN KAESMANN.

MUSICAL MILWAUKEE.

MILWAUKEE, Wis., March 27, 1909.

Dr. Ludwig Wüllner gave a song recital here this week that was all one could ask for in the delineation of lieder singing. So much has been said of Dr. Wüllner's wonderful art that one can hardly add anything new in relation to him. The audience was very large and rightly appreciative of his art.

Cecil Fanning presented the program at the second of the Lenten musicales, with H. B. Turpin at the piano. Mr. Fanning has great versatility, and is equally good in the Italian, German and English songs. The two Löwe ballads, "Edward" and "Henry the Fowler," were given with great dramatic power, and with remarkable characterization. Mr. Fanning possesses a beautiful voice and a very attractive manner, and the whole program was received with much enthusiasm. Dr. Ludwig Wüllner sang the same evening, and two concerts in one day are rather unusual for Milwaukee, but as Mr. Fanning sang in the morning, the two did not interfere with each other.

The project of having Sunday afternoon concerts has been tried several times in Milwaukee, but has never been very successful. This year, however, Mrs. Norman Hoffmann has had excellent audiences at the chamber music concerts which she has given, and last Sunday a good sized audience greeted Petschnikoff at the Athenaeum. Hans Bruening, a local pianist, assisted in the Grieg G minor sonata for piano and violin, and accompanied in compositions by Vieuxtemps, Cui, Wieniawski, Saint-Saëns and Petschnikoff. The concert was in every way a great success, and it is hoped that some of our enterprising local managers will consider it worth while to try a regular series of Sunday concerts.

The Jaffe Quartet will give its last concert for the season next week.

ELLA SMITH.

Zenatello did not sing in opera in New York last week, the last of the season at the Manhattan. The reason is that none of the parts which the tenor sings was on the schedule. Instead, he appeared in "Pagliacci" and "Trovatore" at Mr. Hammerstein's opera house in Philadelphia, and this week he will sing in "Pagliacci" and "Aida" in Boston.

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35 Weymouth St.,
London, W., March 17, 1909.

Quite a sensation was caused last week by the playing of a young American violinist, who performed for two or three of the best London critics only, quite privately. This boy is fourteen years of age, but it was the opinion of all who heard him that his talent is far in excess of any other boy violinist ever heard in London, or, for the matter of that, ever heard anywhere. His teacher has been Hubay, and his playing of some of the familiar violin pieces is really wonderful. The Tchaikowsky number held the hearers spellbound; it seemed remarkable that so young a boy could play a rather familiar piece and reveal new beauties. But all those who were privileged to hear him have but one opinion, that he is the greatest violin genius ever heard, that he has a brilliant future before him, and that his public appearance will cause a sensation. A leading London musical agent is already in negotiation for the appearance of the boy here, and next October has been set for his first concert. Americans will, of course, be most anxious to hear this wonderful player, for the patriotism of Americans and pride in their country and its geniuses are well known.

An extended tour has been arranged for Kathleen Parlow, the young violinist, when she will visit over forty of the largest towns in the United Kingdom with the Beecham Orchestra. For the third Beecham concert in London, Miss Parlow has been engaged, and will appear with them on April 19. Another important London engagement for this young lady is the one with the Queen's Hall Orchestra on April 25 at Queen's Hall. At both of these concerts she will play the famous Tchaikowsky concerto, which will, of course, be one of her numbers on tour. Miss Parlow is also engaged for the last Boosey ballad concert at the Albert Hall on May 8, this being her fifth appearance at these concerts during the present season. Next November Miss Parlow pays a flying visit to the Continent to fulfill some important engagements, and will also go over during February and March for the same reason. In December and January, 1910, the young violinist is to make a concert tour in England with Signor Tamini.

The new Queen's Hall Choral Society makes its initial bow to the public on March 30. There are 250 singers in this new society, their conductor being Franco Leoni. At

their first concert they will introduce two new works, one of them being Hubert Bath's "The Wedding of Shon Maclean," the other Paul Puget's "Ulysses and the Sirens," which has not yet been performed in this country. The soloists will be Agnes Nicholls, Maria Yelland, Ben Davies and Thorpe Bates.

At the second concert of the Thomas Beecham Orchestra last Monday evening the program, as is always the case with this orchestra, was specially interesting, the feature of it being Vincent d'Indy's "Jour d'Été à la Montagne," which was heard for the first time in London. So little of d'Indy's music is played in this city that Mr. Beecham's enterprise in bringing forward this piece was greatly appreciated. That the performance was an admirable one goes without saying, for this orchestra is admirably drilled, and has already in the two concerts given made a place for itself in London. Frederic Austin's rhapsody for orchestra entitled "Spring" was another number on the program that is unhackneyed. Signor Tamini was the vocalist.

The arrangements for the Handel-Mendelssohn Festival, which is to be held at the Crystal Palace late in June,



INGO SIMON.

Who, with his wife, Madame Cleaver-Simon, is giving a concert in Berlin on March 19.

now are complete. "Elijah" is to be given on the second day, and "The Messiah," Handel's "Israel in Egypt," and Mendelssohn's "Hymn of Praise" are also to be sung. The

soloists are Agnes Nicholls, Edith Evans, Clara Butt, Walter Hyde, Ben Davies, Robert Radford, Watkin Mills and Kennerley Rumford. Dr. Cowen will conduct, with a choral and orchestral force of 4,000 performers.

Theodore Byard has been in Berlin this week, and at his recital in that city last evening gave a program of the works of modern French composers.

Although Elena Gerhardt's recital does not take place until next Saturday afternoon, every reserved seat for it was sold more than a week since. Miss Gerhardt's previous recitals have been largely attended, the size of the audience being usually only limited by the seating capacity of the hall. Each year she has become more and more of a favorite with the London public, until now, in this her third season with us, she is thoroughly established as one of the great interpreters of German lieder and song. It is one of the possibilities that Miss Gerhardt will visit America in 1911, when the musical world is sure to be charmed with the beautiful voice and great art of this young singer.

There is a rumor going about just now that a new opera is to be written by Sir W. S. Gilbert, who has not, however, selected his composer. There have been at the Savoy, for the past two years, revivals of many, if not all, of the old Gilbert and Sullivan operas, the present season coming to an end in about a fortnight. A new syndicate has been formed, or is said to have been formed, in connection with the business of the Savoy Theater, where at the present time "The Yeoman of the Guard" is being sung.

London now is the possessor of four large permanent orchestras: the London Symphony, the Queen's Hall, the New Symphony and the Thomas Beecham. At all the concerts given by any of the above, audiences that fill Queen's Hall are always in attendance, and as the quality of the programs and the playing of the musicians are of the best possible, it appears, as it did last year, that the orchestral concert is the one most sought after by Londoners. Some of last year's orchestral concerts still stand out prominently in the recollection—the Tchaikowsky event, where Arthur Nikisch conducted the London Symphony, and Olga Samaroff played the piano concerto; the production of new orchestral pieces by all the orchestras are all talked about today, while the programs of the present year have added still more to the "first performance" of many hitherto unheard or unknown pieces by foreign or British composers. A special feature of the opening concert of the New Symphony Orchestra the other afternoon was the first performance of William Wallace's new composition "Francois Villon." The subject of this work is the French poet of the fifteenth century.

At Queen's Hall last Sunday afternoon Sauer was again the soloist, Schumann's piano concerto in A minor being given.

Evelyn Stuart was the piano soloist at Albert Hall Sunday concert, and has been out of town recently filling engagements.

Theodore Byard was assisted at his concert last Thursday by Clara Sansoni, the Spanish pianist, her contribution to the program being the "Iberia" suite, by Señor Albéniz. This suite is in two parts, of three numbers each, and

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between the parts Mr. Byard sang a group of songs. His first group of songs was devoted to Schubert, and in the second he sang Borodine's "La Princesse Endormie" by request, a song that is exactly suited to Mr. Byard and one in which he is always heard to great advantage. At this recital Mr. Byard also sang for the first time in London a song cycle, "Echoes," by Landon Ronald, who accompanied. There are five numbers in this cycle, all of them being much enjoyed by the large audience present. Among those who attended the recital were: Madame Errazuriz and daughter, Lady Lewis, Lady Radnor, Lady Young, Mrs. Cornwallis West, Mrs. Hwfa Williams, Miss Wakefield, Mr. Sargent, Mrs. Hunter, Mr. Buckley and Landon Ronald.

Horatio Connell was the vocalist at Miss Leon's recital last evening, and he included in his selections two songs by D. F. Tovey, "There Be None of Beauty's Daughters" and "Crabbed Age and Youth." Both of these songs were sung by Mr. Connell recently at an out of town concert, achieving a success.

As Dr. Richter will be unable to conduct all the Halle concerts in Manchester next season, the committee have invited Felix Mottl, Arthur Nikisch, Felix Weingartner and Henry Wood to take charge of the orchestra during Dr. Richter's absence. These concerts have a long past, for it is more than half a century since they were established.

The Worshipful Company of Musicians has offered five prizes for the composition of pieces specially designed for performance by a military band. These pieces can take the form of a concert overture, a march, a fantasia in one movement with changes of tempo and key, or a suite. The prizes will be awarded to the pieces deemed the most effective, irrespective of the type of composition.

A. T. KING,

Blakeley Organ Recitals in Canada.

The following criticisms record another success for the Canadian organist, Arthur Blakeley:

A severe and exacting organ program was that presented by Mr. Blakeley on Saturday afternoon last devoted to the "mightiest of musicians," Bach. To those who have thought the music of this great master somewhat dry and forbidding the recital must have proved a revelation. Mr. Blakeley had evidently taken the greatest care to preserve the traditional renderings and played the various numbers with enthusiasm and sympathy. An unusual scene at an organ recital was enacted at the close when the large audience, breaking the usual custom, burst into applause and refused to leave. The program included the great toccata in F, toccata and fugue in D minor, St. Ann's fugue, concert fugue in D, passacaglia in C minor, fugue à la gigue, as well as arrangements from the trumpet suite and violin sonatas.—Toronto Globe, March 17, 1909.

A thorough musical and intellectual treat was provided by Arthur Blakeley last Saturday afternoon when he played in Sherbourne Street Methodist Church a program of Bach music. From the beginning to the end it was all rendered in a masterly style that might have delighted even that "master of masters" himself, and every note was so fraught with richness or airiness of tone, grandeur or delicacy of interpretation as to delight the large audience.—Toronto World, March 21, 1909.

MONTREAL MEALS.

MONTREAL, March 25, 1909.

Mischa Elman, the much heralded violinist, made his appearance Tuesday evening last in the Lyric Hall with a program that he was able to rush through in one hour and twenty minutes. He had to do so for reasons which I will explain. The Elmans (father and son) seem to have come to this country like other Italians, to make all they can and in order not to miss an engagement at the Manhattan Opera House where he was engaged to play the "Meditation" arrangement from Massenet's "Thais," Monday night, could not get any other train but a mixed train that leaves New York at midnight which has no sleeper, and connects in Albany with another mixed train for Montreal and gets in here after 3 in the afternoon. After being without sleep a whole night, and without food, and being almost broken up, a few hours later he played at the concert; he was so tired he could hardly stand on his feet. The above information his father told to a friend of mine (in Yiddish), who invited him to a club to have supper. The old man said when he got to the club that he was tired and very hungry, and told the above story. His appetite was good, for he got through with a big plate of tongue and chicken, two bottles of beer, two plates of bread, and some pickles. It seemed as though he had not eaten anything for a week, and he monopolized the conversation for about two hours. His attire he must have brought with him when he came from Russia about five years ago, and he looked like a Baxter street secondhand dealer. Fancy the father of a talented son attending the concert in such an outfit.

But if Elman's train was slow, his playing was by no means slow. He attacked the allegro from the "Symphony Espagnole," as well as the rondo, in such a terrific tempo that the dignity of the composition was utterly lost. I have heard it played many times by different artists but I never heard it played like that before, and hope never to hear it thus again. His tone at times on the G string on the upper register of the instrument sounded husky and unmusical. Nor did he lavish any extraordinary sentiments or artistic feeling in Handel's E major sonata, and with a group of five titbits of compositions he finished the program, displaying at times exaggerated mannerisms by lifting his head up and down from the violin, and also when finishing a slow passage opening his eyes and bending himself toward the audience as much as to say "Isn't that nice?" The program was certainly worth one-quarter of the amount that the local manager has paid for it. The audience was composed chiefly of his countrymen, who displayed a great deal of chauvinism. The feature of the scheme was the management of Mr. Blair, who operated the affair with marked ability, as no artist was better advertised in this city as far as I can remember than Elman was. Mr. Blair should, however, in the future insist on the artists coming at least in the morning, if not the day before the concert, and also have a more substantial program when the artist demands a big fee.

Edward Barbieri, a local violinist of note, gave a recital in the Conservatorium Hall, March 8. Frederick H. Blair, pianist, assisted. Mr. Barbieri deserves credit for giving the recital all by himself, instead of having a half a dozen different assistants. The result was a musical atmosphere

instead of a monotonous one. He opened the program with an unknown sonata (op. 21) by Gade for violin and piano. I cannot say that the sonata is a great work. The performance, however, was accomplished with a degree of smoothness which was commendable. He also played a sonata in D for violin alone by an unknown composer by the name of Rust, and according to the program the composer was born in 1739 and died in 1796. He helped himself a good deal from Bach. The work is a very difficult one, and Mr. Barbieri went through it with impeccable intonation and good musicianship. His other selections comprised the first movement from Mozart's D major concerto; an aria by A. d'Ambrosio, Schumann's "Abendlied," and Ries' suite for piano and violin No. 3, which he performed with a beautiful singing tone and unimpeachable clearness. Mr. Blair, who was the assistant in the sonata and the suite, furnished the accompaniment with taste and judgment.

Ernest Langlois, one of our most talented pianists, gave his annual recital March 16, in the Auditorium Hall, with an exact program. His first item was variations on a theme by Handel, an arrangement of his own, which was indeed an excellent one, bringing him a wealth of applause. A group of eight compositions by Chopin, which included the B flat minor sonata, op. 35, gave him ample scope to display a variety of tone coloring, a crisp and musical touch, and proportional dynamic contrast. His other selections were a barcarolle, G major, Rubinstein; "Hark, Hark! the Lark," Schubert-Liszt, and the eleventh rhapsodie by Liszt, which he performed with clear accentuation and technical accuracy, being always sincere, but not pedantic. He was called out numerous times, and gave one repetition and one encore, as the program was long enough. Mr. Langlois has been giving recitals annually and unostentatiously for the past eight years, not advertising and not giving his pedigree in the newspapers to tell the public what his mother was or what his uncle was; but nevertheless he draws a large audience that pays to hear him every time he appears. And if some of the daily newspapers do not take notice of his recitals, THE MUSICAL COURIER, which gives an account of hundreds of concerts which take place in all parts of the globe, and not one being advertised, can also give an account of Mr. Langlois' concerts, for after all the notices in the daily newspapers do not amount to anything, except to get an engagement for local entertainments and play for nothing.

Miss Bilodeau, a French-Canadian girl of eighteen summers, whom the writer eulogized last year as being the possessor of a powerful, brilliant, dramatic soprano voice that Canada has produced, left for New York, accompanied by her teacher. Mr. Jeannotte writes from New York that Miss Bilodeau sang before Oscar Saenger, who expressed himself by saying, "that she had a wonderful dramatic temperament, a great talent, an extraordinary voice, a rare bird." A word from Mr. Saenger means a word from one of the present authorities. Miss Bilodeau is the third Canadian girl that the writer pronounced an exceptional genius, and these statements were vouched for by eminent authorities. After hearing Ellen Ballon play on a poor instrument the writer said that she is one of the greatest pianistic geniuses the world has ever known. She has been with Joseffy for three seasons, and we now leave it to Mr. Joseffy to speak, and if Mr. Joseffy does not speak Ellen will speak for herself on the piano, when she makes her debut next season with orchestra. The writer also called Kathleen Parlow, after hearing her in Ostend, before she made her debut in Berlin, the greatest woman violinist living; this statement was endorsed by the entire Berlin press, as well as by Mr. Abell, the correspondent of THE MUSICAL COURIER in Berlin. The writer will still make another statement that, if Miss Bilodeau remains with Mr. Saenger for five years, she will be able to compete with any soprano living on either side of the Atlantic.

HARRY B. COHN.

The Dresden baritone, Karl Scheidemantel, has set the text of Calderon's comedy, "Dame Kobold," to the music of Mozart's "Cosi fan tutte." The concoction will be produced shortly at the Dresden Opera.

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NO BOSTON LETTER THIS WEEK.

Owing to the fact that Wynna Blanche Hudson, the able Boston representative of THE MUSICAL COURIER, has been in New York in connection with important business matters for the past week, the regular Boston letter does not appear in this issue. Miss Hudson returned to her busy New England post yesterday, Tuesday, and has resumed her active work there. Next week her interesting department will again appear in these columns as usual.

Mary Lansing's Lenten Recital.

Mary Lansing, the contralto, was never heard under more favorable circumstances than at the Lenten recital which she gave at Carnegie Lyceum Tuesday evening, March 23. In a program that proved exceedingly interesting to the cultured and discriminating audience of patrons she had the artistic co-operation of Paul Kefer, first cellist of the New York Symphony Orchestra, who besides playing the obligatos of two songs added several solos with telling effect. Comprised almost wholly of modern songs and compositions, the program was as follows:

O del mio dolce ardor.....Aria di Stradella
The Cross.....Harriet Ware
Seeligkeit.....Van der Stucken
Das Mädchen spricht.....Brahms
Der Freund.....Wolf
Zur Ruh.....Wolf
Vergleichliches Ständchen.....Brahms

Miss Lansing.
Meditation from Thaïs.....Massenet
Chant Russes.....Lalo
Paul Kefer.

Way of June.....Willeby
Boat Song.....Harriet Ware
A Birthday.....Cowen
Miss Lansing.

Agnus Dei.....Bizet
Oh! That We Two Were Maying (By request).....Nevin
Miss Lansing, with 'cello obligato.

L'esclave.....Lalo
Chanson les Amours de Jean.....Weckerlin
Le Cloches.....Debussy
Printemps qui commence.....Saint-Saëns
Miss Lansing.

Abendlied.....Schumann
Rhapsodie Hongroise.....Popper
Paul Kefer.
More Regal in His Low Estate (Aria from Queen of Sheba).....Gounod
Miss Lansing.

From the first song to the last Miss Lansing commanded rare attention, and although the program was a long one, there was no limit to the artistic resources of this young woman. In the first place, Miss Lansing is blessed with a magnetic personality, and added to that she possesses a voice of rare beauty, which is entirely within her control. Her enunciation is very distinct and the ease with which she gives expression to widely contrasted moods and emotions compels nothing but admiration. To describe how she sang each individual song would be to describe the whole gamut of human emotions, and add something more which only superlative adjectives would suggest. The salient thing to relate about Miss Lansing's singing is that she pleased her listeners, and that means a great deal.

As to Paul Kefer's playing, his style is familiar to many readers of THE MUSICAL COURIER, and needless to say he interpreted his selections with a breadth of feeling and richness of tone that betray the born musician. Both Miss Lansing and Mr. Kefer were ably accompanied on the piano by John M. Cushing.

Among Miss Lansing's April dates she is booked to sing at the Academy of Music, Brooklyn, April 12, and at Mendelssohn Hall, New York City, April 13.

Augusta Cottlow Back in New York.

Augusta Cottlow, the pianist, returned to New York last Saturday after many successes in the West and South. During the season she played in nearly all of the Eastern and Middle Western States. She filled re-engagements in Oberlin, Ohio; Nashville and Murfreesboro, Tenn.; Savannah and Americus, Ga.; Montgomery, Ala.; Raleigh, N. C., and Jacksonville, Fla. The following criticism refers to her recital in St. Augustine, Fla.:

The music lovers of St. Augustine have been looking forward with anticipative pleasure for some time to the appearance in the Jefferson Theater of Augusta Cottlow, the young artist who has won a reputation as one of the great pianists of the world. This beautiful American girl, whose talent, artistic intelligence and heart-felt interpretation of the great composers are more than remark-

able, is one of the most graceful of pianists, possessing fine technical equipment and a rare poetic insight into the compositions of the great masters. Among the illustrious musicians, some of whose most famous compositions were brought before the attention of the audience last evening, were Bach, Chopin, MacDowell and Liszt, and after her rendition of each selection the young artist received her meed of enthusiastic applause. Opening the evening's musical treat with Bach's magnificent organ prelude and fugue in D major, arranged for the piano by the Italian musician, Busoni, she held her auditors enthralled until the last beautiful note of the tarantelle by Liszt sounded forth from the grand piano. The applause vigorous and prolonged, brought the pianist again upon the stage to acknowledge the compliment, and to play again for the pleasure of those from whom her brilliant performance and rare interpretation of the composer's thought evoked such enthusiasm.—St. Augustine Evening Record, March 13, 1909.

Miss Cottlow will give a recital at Mendelssohn Hall, Thursday evening, April 29.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY,
MRS. JOHN OLIVER, 136 North Bellevue Boulevard,
Memphis, Tenn., March 26, 1909.

The Dominant Ninth Choral Symphony, of Alton, Ill., announces for its seventeenth season its first May Festival and the engagement of the Theodore Thomas Orchestra with Frederick Stock director. There will be a series of three concerts at the Temple Theater at Alton May 3 and 4. The soloists for the concerts will include Perceval Allen, Ludwig Becker, Margaret Keys and Herbert Witherspoon. The chorus taking part in these performances is under the direction of Mrs. C. B. Rohland and consists of 125 voices. The oratorio "Elijah" will be given at one of the concerts.

The St. Cecilia Society, of Grand Rapids, Mich., is not too busy in the preparations for an elaborate biennial season for the N. F. M. C. to do its duty by members and friends. Already two attractive programs have been given by the society this month. March 5, with Matie Fuller and Audie Kelly chairmen, a splendid program was given, the subject for the afternoon being "Variation Forms and Goethe Texts." Illustrations were attractively presented by several prominent and talented members of the society. The second concert of the month was heard March 19; the program, on "Contemporary European Composers," was in charge of Mrs. Frederick Clark and Cornelia Hopkins.

The following members of the St. Cecilia Society, of Grand Rapids, have been appointed on the local biennial board for the meeting in May: President, Mrs. I. W. Barnhart; honorary presidents, Mrs. E. F. Uhl, Mrs. C. B. Kelsey; first vice president, Mrs. Guy V. Thompson; second vice president, Mrs. Frank M. Davis; honorary vice presidents, Mrs. E. M. Pierce, Mrs. N. A. Fletcher, Mrs. F. W. Powers, Mrs. Heber Knott; recording secretary, Mrs. Albert Jennings; corresponding secretary, Grace Gorman; treasurer, Helen Hunt.

The Cecelian Club, of Freehold, N. J., gave a beautiful program Thursday, March 4, when Mrs. W. H. Stokes read a short, interesting sketch of the life of Mrs. H. H. A. Beach, and selections from her compositions were given. Mrs. John B. Conover, the president of the club, received much praise for the work accomplished by the club during the past season under her leadership. The year book committee presented Mrs. Conover with a handsome souvenir spoon, the design being the chased figure of St. Cecilia.

The MacDowell Club, of Nashville, Tenn., was entertained Wednesday, March 10, at Houck's Music Hall by Mrs. W. D. Beard. Judge and Mrs. Beard were assisted in receiving the members by Mrs. R. F. Jackson, president; Mrs. W. N. Granberry, Mr. and Mrs. F. Desloge, of St. Louis; Mrs. W. G. Spencer, and Mrs. J. H. Kirkland.

The thirteenth annual concert of the Union Musical Club, of St. Louis, Mo., will be given at the Pilgrims' Congregational Church, Tuesday afternoon, March 30. Mrs. A. I. Epstein, soprano, and Glenn Hall, tenor, will be the soloists for the occasion. With a chorus of sixty voices, Mrs. C. C. Allen at the piano and Rodney Saylor at the organ, a most beautiful program will be given. Mrs. George Frankel, librarian for the National Federation, is the president of the Union Musical Club, and Mrs. C. B. Rohland is director of the chorus.

NOLA NANCE OLIVER.

MUSICAL TORONTO.

TORONTO, March 24, 1909.

A very successful concert was given last evening in the Massey Music Hall by the People's Choral Union, a chorus of over 200 voices, under the direction of H. M. Fletcher. Mr. Fletcher is doing good work in cultivating a taste among beginners for choral work in Toronto, the results achieved at the concert indicating his industry and peculiar talent in this field of musical effort. The program included the Lavallee-Richardson arrangement of "O Canada"; "The Bells of Aberdovey," Venables; "Come, Dorothy, Come," Nessler; final chorus from Gounod's "Gallia"; "O Gadsome Light," Sullivan, and Leslie's transcription of the old English ballad, "The Lass of Richmond Hill." The choir had the assistance of Madame Jomelli, whose attractive stage presence and splendid singing roused the audience to a high pitch of enthusiasm. Several numbers were also contributed by Lissant Beardmore, the rising Toronto tenor.

Good Friday, Dr. Torrington will combine his various organizations, the Festival Chorus, the West Toronto Chorus and the Orchestral School in the production of Gounod's "Redemption." Dr. Torrington, indefatigable in his encouragement of local talent, will enlist as principals several of his own pupils, Eileen Millet, now of Franklyn, Pa., Evelyn Ashworth and Olive Scholey. David Ross, formerly of Toronto, will take the baritone role, and Edward Strong, of New York, will be the tenor.

H. Ruthven McDonald, the popular concert baritone, has just returned from a tour through Michigan, Ohio, Pennsylvania, Kentucky and New York. Mr. McDonald, who is gifted with a robust voice of remarkable range and even quality, is particularly noted for his splendid rendition of solos from the oratorios. He has been engaged for Haydn's "Seasons" in Hamilton, Ont.; Stainer's "Crucifixion," April 6, in Toronto, and Spohr's "Last Judgment," April 9, in Stratford.

Dr. A. S. Vogt has been asked to adjudicate in the Earl Grey musical trophy competition to be held in Montreal. Last year Dr. Horatio Parker, of Yale, accepted the honor, and in 1907 George W. Chadwick undertook the duty.

An excellent song recital was given by Lissant Beardmore, March 13, in Conservatory Hall. Mr. Beardmore presented a varied selection of lyrics by MacDowell and Chadwick. "Siegfried's Love Song," Wagner, and Denza's "May Morning" particularly delighted the large and fashionable audience. Henry Lautz, the composer and teacher, rendered invaluable service as accompanist. The assisting soloists were May Hinkley, soprano, and Fitzhugh Goldsborough, violinist.

A notable event was the combined recital given March 16 by Russell G. McLean, baritone, and Gertrude Huntley, pianist, both of whom have recently returned from their studies in Paris. Mr. McLean sang most effectively several groups of lieder by Strauss, Schumann and MacDowell, and two songs, "Maiden with the Lips so Rosy" and "Nameless Pain," by local composers, Dr. Albert Ham and Dr. T. B. Richardson. Miss Huntley played an "Impromptu and Valse," by Chopin, numbers by Moszkowski, Caven Barron and Schumann, concluding with a clever interpretation of Liszt's fourth rhapsodie. The recital attracted a large audience to the Conservatory Music Hall.

Three students' recitals worthy of particular mention were given this week by Alma Clarke, of Victoria, B. C., pupil of Dr. Torrington at the College of Music, who played selections from Beethoven, Mendelssohn, Chopin and Liszt; Ernest Seitz, a youth of sixteen and pupil of Dr. Vogt at the Conservatory, who gave a surprising rendition of the Waldstein sonata and Hiller's concerto in F sharp minor, and Norma F. Johnson, an advanced student at the Metropolitan School of Music, pupil of W. O. Forsyth, the director.

A pleasing recital was given March 13 in Nordheimer Hall by Grace Smith, pianist, and Margaret McCann, Scottish-Australian soprano.

ELIZABETH BLAKELEY.

Caruso, who has had a long rest from singing, will reappear at the Metropolitan Saturday, April 3.

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Music is love in search of a word.—Lanier.

THE CHORUS CLASS of the Spirella Welfare Association of Meadville, Pa., is an amateur organization of sixty-five voices, and has presented with much success a number of popular cantatas. Last year this chorus gave "The Rose Maiden," by Cowen, and this year "The May Queen," by Bennett. The musical director is Anna Rosalie Bork and the club accompanist is Charlotte Marhofer. The members of the class are: Sopranos—Florence Beatty, Elsie Beals, Rose Barnard, Angie Barnard, Ethel Doane, Anna Dornhoffer, Elsie Danphin, Grace Eich, Clara Gross, Helen Herrington, Inez Hime, Elizabeth Herrington, Ella Houck, Ruby Hodgkinson, Daisy Kebort, Margaret Kerswill, Martha Muenzenberger, Grace McCrea, Freda Mead, Mildred Mead, Mary Ross, Mabel Schell, Tillie Steck, Emma Steck, Winona Shaffer, and Emma Weiser; contraltos—Leona Beimer, Lucille Brasted, Margaret Gallagher, Lucy Gehrung, Berdina Hickok, Carrie Henry, and Alice Weldon; tenors—A. J. Dewey, Ora J. Gage, Thomas Frame, and Cleon Minium; basses—John Drew, Wilfred Dennis, John Kitchen, Frank Melbourne, George M. McGraw, Charles Thurston, and Edwin Williams.

FLORA C. KENDALL, of Oakland, Cal., comes of a family of educators. She received her first musical training from her mother in Galesburg, Ill., where Miss Kendall was born. Later she studied with the late Dr. William Mason, in New York. Miss Kendall studied piano, organ and harmony with other masters in the West. As a public performer she distinguished herself some years ago in San Francisco, by playing the Rubinstein concerto in G major. Miss Kendall is looking forward to the work of teaching, and, from all accounts, she is well equipped, and ought to have a good class of paying pupils. The home of this musician is at 265 Tenth street, Oakland, Cal.

PAUL F. KISSNER is one of the leading violinists and teachers of Portland, Ore. He studied for several years with Earl R. Drake, in Chicago. Mr. Kissner has been in Portland for five years, and has been very successful. He has a large and progressive class of pupils, and is one of the successful masters of his instrument in the Northwest. Mr. Kissner is the proud possessor of an old-German violin built on the "Strad" model.

THE CONSERVATORY OF MUSIC connected with Denison University, at Granville, Ohio, has issued an artistic booklet showing the location of the various buildings, and the interior of the recital hall, and pictures of the Denison Glee Club, and the Shepherdson Glee Club, and Elizabeth Thompson Wilson, head of the vocal department. This is an up to date music school. The faculty is made up of teachers who have studied with the leading masters in this country and abroad.

THE MUSIC DEPARTMENT of the Southwestern Normal School, of Weatherford, Okla., is directed by John W. Bremer. Miss Willie Abernethy is head of the piano department, and other teachers include Nancy Lee Goodman and Jane Porter Sloss. Forrest Shulz is director of the stringed instruments. There is a good music library open to the student organizations. The band, orchestra, choral society and glee club are other features attesting to the progressive spirit of the institution. Great stress is laid upon individual instruction in the various departments.

BERNADETTE VALLADE, the violinist and teacher, of Altoona, Pa., gives special attention to children's classes. Mr. Vallade includes among his seventy pupils twenty who are skilled violinists, so that he is able to furnish music for all occasions in his vicinity. He himself studied with distinguished masters in this country and abroad. He seems to favor the German school, as he studied for a time with a professor from Leipzig.

ARCHIBALD TAYLOR MERRIAM, who is the organist at the Darien Congregational Church, Darien, Conn., still continues his studies of organ, piano and harmony with Sereno

R. Ford, of Stamford, Conn. May 2 of this year Mr. Merriam will assume his new position as organist of the South Norwalk Baptist Church. Besides playing the organ, Mr. Merriam is a successful pianist and piano teacher. He has an interesting class of twenty-five pupils.

MUSICAL educators will be interested in knowing something about the work accomplished by the School of Music connected with Hope College, Holland, Mich. The course includes piano, voice, and orchestral instruments, sight singing, harmony, composition, etc. There is a Choral Union, under the direction of John B. Nykerk. The standards are high and compare with the best schools in this country and Europe. This is remarkable, when it is considered that Holland is a city of but 10,000 inhabitants. The college itself was established under the auspices of the Reformed Church of America, and its early history tells an interesting story of the sturdy pioneers who settled Michigan.

GRACE BARROWS KING, violinist, of Painesville, Ohio, is making a tour through Illinois and Missouri. Mrs. King is accompanied by Miss Dessau Duncan, a pianist, and a member of the faculty of the Illinois Conservatory of Music, at Jacksonville, Ill. Mrs. King divides her time between her pupils and recital tours. The violinist is a member of the Fortnightly Club, of Cleveland.

AFTER three years of successful work, the Co-operative School of Music, in Indianapolis, has sent out the following announcement:

Some years ago a number of prominent teachers conceived the idea of establishing a music school which would stand for something more than the mercenary gains of most music schools. It being well known that pupils pay indirectly in higher lesson fees for extraordinary advantages in location, a site was selected where high rents and heavy running expenses would not tax the purses of its pupils. The outgrowth of these plans is the Co-Operative School of Music, which has just completed most successfully its third year of existence, and its several branches display a marked growth.

Jeanette Crouse, trained under masters both in the East and West, is the principal of the school.

EULA HOWARD, a talented pianist of the Pacific Coast, gave a successful recital at the Century Club Hall, San Francisco, Thursday evening, March 4. Her program included seven Chopin numbers, in addition to works by Arensky, Diemer, Liszt-Strauss, and Schuett. The San Francisco papers were most complimentary in reviewing Miss Howard's artistic playing.

TUESDAY EVENING, March 23, the Normal Choral Club, of Potsdam, N. Y., gave a concert at the Presbyterian Church. A strong patriotic note was sounded at this event. The program included the cantata, "The American Flag," by Joseph Rodman Drake, and other songs devoted to "Home and Country." The soloists were: Irma Rasmussen, soprano; Clara Russell, contralto; Frances Corbin, contralto; Ralph Wager, tenor; W. H. Davis, tenor; Edward Joncas, basso; Edith Austin, pianist; R. M. Tenncliffe, organist, and Emma Diehm, accompanist. Julia Crane was the musical director.

JOHN WINTER THOMPSON, of Galesburg, Ill., is one of the able musicians of the Middle West. After completing his studies at Oberlin, he taught organ, piano and theory at the Knox Conservatory for three years. Then he went to Leipzig to continue his studies with Homeyer, Zwintscher and Schreck. Since his return to this country, Mr. Thompson has given many organ recitals with reasonable success. Oberlin College has conferred upon him the degree of Mus. Bac. Mr. Thompson has served three terms as president of the Illinois Music Teachers' Association, and he is a member of the American Guild of Organists. Several of his choral works have been published by the John Church Company, A. P. Schmidt and others. Mr. Thompson has twenty organ pupils, and 120 pupils in the various branches of musical theory.

MARY HANES TAYLOR, the pianist, who has played with some success, is now established as a teacher in York, Pa. This artist and teacher has had thorough preparation and study at the Philadelphia Musical Academy, under Richard Zeckwer, then at the Leeftson-Hille Conservatory of Music in Philadelphia, and later in Berlin, Germany, under Xaver Scharwenka, Dr. Hugo Leichtenritt and Florian Zajic. She has studied violin and the theoretical branches as well as piano.

BERNICE B. ELLIS, who has been successful both as a singer and a teacher, is the principal of the special children's department in the Conservatory of Music at Peoria, Ill. Miss Ellis is an exponent of the Italian method, and thinks there is none better. She has been connected with the Conservatory in Peoria for six years, and each year her work becomes more satisfactory. The heads of the various departments at the Peoria Conservatory are: Eugene Plowe, president and principal of the voice department; Harold Plowe, secretary and treasurer and prin-

cipal of the violin department, and Estelle van Horne, principal of the dramatic department.

JAMES E. CARNAL, one of the active teachers and musicians in Salina, Kan., is dean of the Conservatory of Music connected with Wesleyan College in Salina. He has studied with prominent teachers in the East and West. Besides his many lessons, he is the musical director of two choruses and a choir. Last month "Elijah" was presented under Mr. Carnal's baton. There were a chorus of one hundred voices, an orchestra of twenty-five, and soloists from Kansas City and Topeka.

Glenn Hall Gets a Warm Welcome in Chicago.

Glenn Hall's song recital in Chicago, Sunday, March 21, resulted in winning more laurels for the tenor in the city where he formerly resided. The following notices are from the Chicago papers:

German songs were interpreted by an American tenor, Glenn Hall, yesterday afternoon at Music Hall, and Chicago music lovers were treated to some admirable singing. Mr. Hall was formerly identified with this city's musical life and is therefore well known here. This was his first appearance in this city for a number of years, however, as he has traveled extensively abroad, and his return was welcomed at yesterday's recital. Since he was last heard here Mr. Hall has acquired many things which enhance his art, and among them must be mentioned, in the first place, his perfect diction, his musical taste and the able manner in which he handles his voice. He has a very warm and sympathetic tenor, which is of ample range and is of good quality. His use of the mezzo voice is skillful and in the more intimate songs of Schubert and Brahms was particularly praiseworthy. He sings with feeling and taste and carries his audience with him in the more sentimental and quieter moods of his songs.—Chicago Examiner, March 22, 1909.

One of the most artistically convincing recitals that have been given in Chicago this season was presented by Glenn Hall last afternoon in Music Hall. Since singing and musical interpretation are not always or often synonymous, it is with more than ordinary pleasure that one is able to record the notable success with which Mr. Hall has combined musicianship with vocal art. The singer is in possession of a more than ordinarily attractive voice, and his command over it is of such completeness that the listener is given no uncomfortable anxieties as to the possibilities of vocal insufficiency. The best singing is, however, of little avail if there are not other qualities to reinforce it. Mr. Hall put forth a generous measure of these qualities. He sang not only with tonal charm, but with exquisite appreciation of the poetry of the text and of the music, too. Where the works required fervid feeling and passionate expression, Mr. Hall rose to the occasion with passionate art. In such a song as Schumann's "Aufträge," in Tchaikowsky's "So Schnell Vergessen," in the lyric "Mother o' Mine," the singer brought real emotion into his reading, nor did his singing fail of its effect upon the listeners, for no artist can transmit to his hearers the poetry and truth of that which he interprets if he be not convinced of them himself.—Chicago Evening Post.

Mr. Hall has grown to be a very intelligent and sympathetic interpreter. He sees and feels in admirable degree the shades of meaning and emotion which the varied and highly interesting program he offered contained, and many are the tricks of nuance he resorts to to achieve the variety of color exquisite to their portrayal.—Chicago Inter-Ocean.

Mr. Hall made a distinctively favorable impression. His voice is one that is listened to with enjoyment. The voice is excellently placed and produced. Mr. Hall clearly had made a serious and painstaking study of the German lied, and his use of the German language is of the best. Interpretatively his work is excellent.—Chicago Tribune.

Glenn Hall, a Chicago tenor, who has earned the distinction of European indorsement, gave a successful recital yesterday afternoon in Music Hall, presenting a program of rank in song literature in style at once skillful and refined. The organ has been so admirably disciplined that it carries the message of a song unerringly. This singer employs a vast variety of shading in his readings, the voice is sweet and true. The recital had many things to commend in the matter of interpretation.—Chicago Record-Herald, March 22, 1909.

His tone is brilliant, resonant and of considerable real beauty. One fact stood out emphatically yesterday afternoon—the quality of his tone is uniform practically throughout the range. This voice is no haphazard collection of contrasted timbres. Every fourth note in the scale does not offer a new puzzle.—Chicago Daily News.

Joint Recitals by Meyn and Fryer.

Heinrich Meyn, the baritone, and Nathan Fryer, the pianist, have given a number of joint recitals recently. This week they go West again for a short tour, and among the cities in which they will be heard are Oberlin, Columbus, Milwaukee and Chicago. Under the management of F. Wight Neumann, Meyn and Fryer will unite in a recital at Music Hall, Chicago, Sunday, April 4. Meyn will sing songs by Brahms, Jensen, Haile, Hermann, Nevin, Johns, Hammond, Henschel and some French chansons. Mr. Fryer will play works by Scarlatti, Schubert, Schumann, Debussy, Brahms, Heller, Leschetizky, Chopin and Liszt.

Janpolski Signs with Haensel & Jones.

Albert G. Janpolski, baritone, has signed a contract with Haensel & Jones as his exclusive managers for the coming season. Mr. Janpolski has still some important engagements to fill for the present season, which will take him across the continent as far as Seattle, Wash.

the chevrons and soft finished worsteds in fancy weaves of black or Oxford gray as those to be the most worn.

The "good-luck amethyst" has come into its own this season and appears in belt buckles of smartest designs. One of the fads is to have the belt match the shoes, especially if the latter are of suede, and some of the new belts are of leather and elastic combined. One store is showing some of white silk moiré ribbon with hand-painted patterns of roses, apple blossoms or violets with pearl belt-pins. These are wonderfully fetching worn with sheer summery gowns or with white linen frocks.

SPRING THINGS FOR MEN.

The new spring shirts are certainly fearfully and wonderfully designed, at least so far as the colors are concerned. Even in the imported fabrics where one looks for conservatism there are combinations of stripes and figures in two or three colors, while shades and tints are everywhere irresponsibly rampant. However, there are a number of crepe-like materials of soft and alluring texture and many fabrics, in which the figure—it seems there must always be some figure—is worked out in self-tone, so it is really

possible to be in fashion and yet not appear to be a candidate for the honors of Bath-House John, that striking sartorial figure of Chicago.

The evening ties most seen where men of taste do congregate have distinctly rounded ends, and although there are many men who maintain that the fold collar is in no sense suited for evening dress, it is worn much with the Tuxedo and here again the rounded ends are seen. The correct fold collar still fits closely in front so the tie is perforce still narrow.

The time of the singing of birds and of the putting away of fur-lined overcoats has come for the latter are only for the dead of winter—and one wonders if they won't in another season be relegated pretty much to the background. The countless cheap imitations of the rich looking furs have done their deadly work and astrachan is beginning to be rather disagreeably associated with the police-court lawyer.

Light gray will be one of the predominating colors in the spring sack-suit and there will be many cloths with self-stripes. Smart colors that are new include such shades as leather, elephant, moose, drab, olive and a peculiar blue-

green. The cut of the sack coat is little changed from that of last autumn and the winter.

The dainty carnation is again the flower for the button-hole. The orchid is still seen, and sometimes, though rarely, the gardenia. The attempt that some souls with strange taste made to introduce the tuberose during the winter has been naturally futile. It breathed too much of the atmosphere of undertakers and funerals.

There is enough to be said against the conventional evening attire of men without adding to the opportunity for impeachment, and perhaps that is why the attempt of some of the younger set to revive the broad and elaborate braid down the outer seam of the trousers had failed and has been abandoned as a lost cause. What was the use of trying to look like something savoring of a cross between a military attaché and a diplomat from a South American republicette.

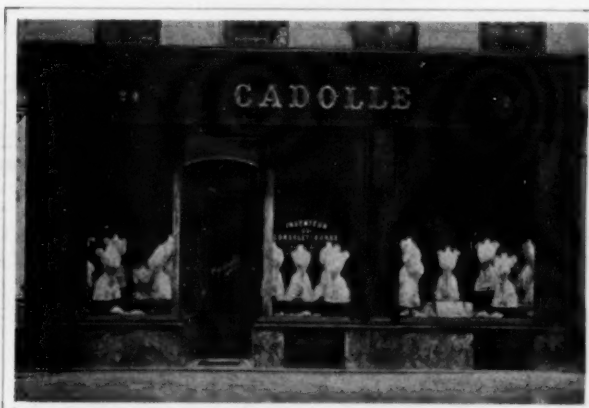
QUERIES.

B. H.—Should a young violinist wear a full dress suit at an evening recital? I am seventeen years old.

He assuredly should unless the recital is of the most in-

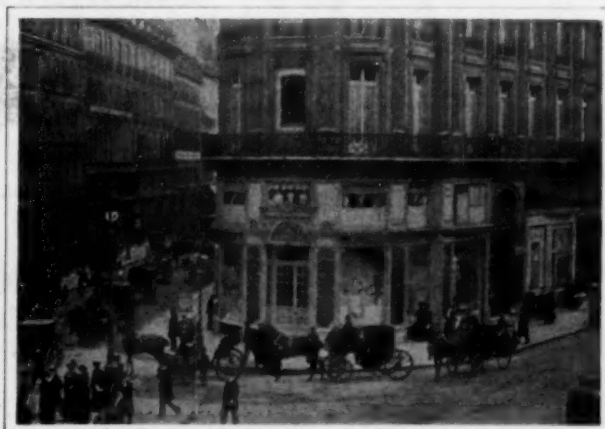


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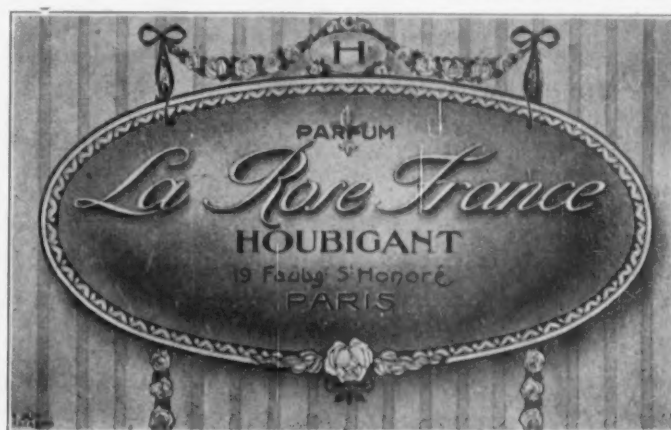


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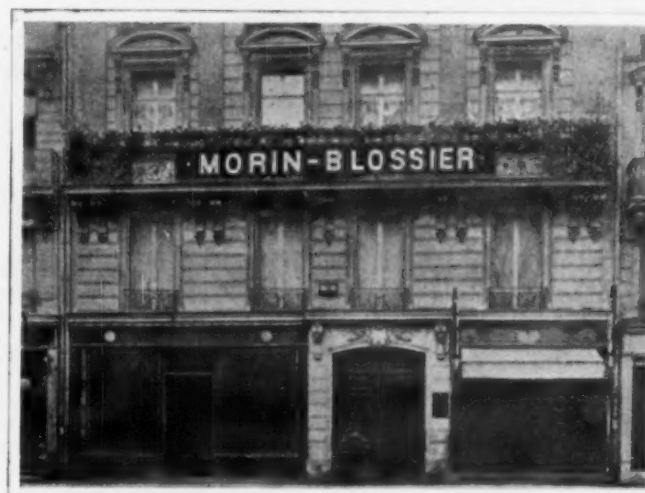
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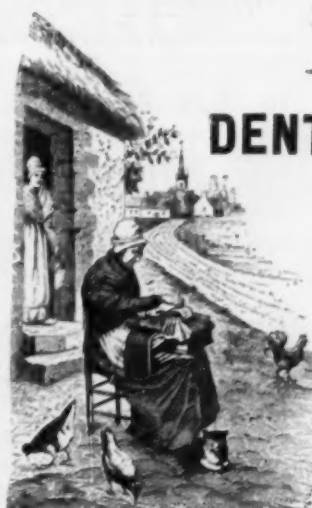


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formal character, and even then evening dress is rather to be expected when one is to play. "Evening dress after six" is still a safe rule to follow.

T. C. S., San Diego, Cal.—Will you tell me of a good cleansing cream for the face? My face is colorless and even the little rouge I use, combined with the action of the water here, seems to obstruct the pores. I enclose addressed envelope.

I have sent you the names of two good creams and the addresses of the people from whom you may obtain them.

B. R., Oswego.—Is there any one style in informal day dress for a young man, in the present modes, that is to be preferred over the rest? Or will you tell me if there is a set style in New York?

There is very great latitude allowed in men's dress at the present time and there is an almost utter absence of fads, so it would be rather presumptuous to name any one style as being more "correct" than another. The best taste is, as always, for the quiet, as against the more striking effects. At the same time it must be admitted that many of the best tailors are displaying cloths that are anything but subdued. A good tailor in your town will probably give as good advice to you as one in New York as far as the general idea goes.

Madame Nordica at the Spring Festivals.

Lillian Nordica will make a number of appearances at the spring music festivals this season, going as far West as Detroit, after which she will sail for England in the early part of May.

MUSIC IN BIRMINGHAM.

BIRMINGHAM, Ala., March 23, 1909.

It is announced that the New York Symphony Orchestra will come to Birmingham for the music festival, April 28, 29 and 30. The full list of soloists has not yet been completed, but the programs and soloists already arranged are as follows: April 28, 8 p. m., concert by the Treble Clef Club, with Corinne Rider-Kelsey; April 29, 2:30 p. m., Mendelssohn program by the orchestra, with "A Midsummer Night's Dream" by Mrs. Leonard Beecher, reader; 8 p. m., concert by the Euterpean Club of the High School, under direction of Leta Kitts, with Nevada van der Veer, contralto, soloist; April 30, 2:30 p. m., Wagner and symphony program by orchestra, with Holmquist, basso, soloist; 8 p. m., Rossini's "Stabat Mater" by local chorus, under the direction of Fred L. Grambs. The orchestra, which comes under the local management of W. J. How, will accompany all the choral work.

Mrs. Earle McLin, the new teacher of expression at the Fletcher School of Music, gave a recital at Cable Hall last Friday evening, assisted by Monetta Stribling, pianist; Mrs. G. O. Beggs, violin, and Clarence Klenk, cello.

Antoinette Werner-West, of Cincinnati, a former pupil of Teckla Vigna, gave a most delightful program of song last Thursday afternoon at the Cable Hall. Mrs. West possesses a beautiful voice of fine range, with wonderful depth of tone in the lower voice for a soprano. Her program included the arias, "Al desio di chi tadora," from Mozart's "Marriage of Figaro," and "Farewell, Ye Hills,"

from Tchaikowsky's "Joan of Arc," also Schubert's "Die Allmacht." The proceeds of this recital, given under the direction of Glenn O. Friermood, were donated to Miss Rowley's fund for the education of music students abroad.

Another announcement of interest is of the coming on March 30 of Hartmann, the "Wizard of the Violin," and Alfred Calzin, his pianist, under the auspices of the Treble Clef Club. The latter club will assist with two groups of songs. Mrs. C. J. Severin will be soprano soloist for the club.

Dahm-Petersen, organist and choir director at St. Mary's on the Highlands, has inaugurated a series of Sunday evening organ recitals preceding the regular evening services. The first of these was given Sunday evening, March 14. The Ferro Club of this church, in arranging for an art exhibit the second week after Easter, announces a musical program in which it will be assisted by a New Orleans contralto, Madame Lausette.

At the St. Patrick's Day musicale given at the home of Mrs. E. P. Lewis for the benefit of the Cumberland Presbyterian Church, the following musicians took part: Miss Stribling, pianist; Miss Mallam, soprano; Miss Fabian, violinist; Mr. Davis, tenor; Mrs. Adams, soprano, and Mrs. McLin, reader.

Carrie Wolfe, a popular teacher of voice and piano, was tendered a complimentary musicale last Thursday evening by Mr. and Mrs. J. R. Montgomery at their home on Underwood avenue, East Lake.

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PHILADELPHIA, March 29, 1909.

The annual concert of the Leschetizky School of Piano Playing took place this afternoon (Monday) at the Acon Club. A large audience was present to listen to the work of a number of advanced pupils of the school, and very well they acquitted themselves, playing even the long concertos entirely from memory. Assisting at the concert was Arthur E. I. Jackson, the well known basso, who gave variety to the program by singing several songs by Grieg, Finden and Grant. Harold Nason, the director of the school, and himself a pupil of Leschetizky, and William Hatton Green, the assistant director, deserve hearty praise for the way they have trained the young musicians who took part in the difficult program. We make special mention of the excellent work of Carmen Barone, in the Mendelssohn capriccio; Joseph Lanin, in the Grieg concerto; and Arthur H. Wilsen, in Mendelssohn's G minor concerto. As opening number "Oberon" overture was played on two pianos by Mesdames Edward F. Beale, Joseph Leidy, Clarence Leidy and Charles R. Wood, with a delicacy and exactness seldom met with in these light hand arrangements. Other performers whose playing did credit to themselves and the school were Frances E. Shields, Mrs. Charles R. Wood, Helen Brooke, Dorothy Joine, Martha Young, Geraldine Thompson, Mrs. J. D. Powers, Ruth Newell and Elvira Jafolla.

Beta Chapter, Sinfonia, the musical fraternity of America, gave a musicale in their fraternity rooms Tuesday evening, March 23. The following numbers were given in artistic manner by members of the Philadelphia chapter: Quintet, concert waltz, Gregh; Clarence Cox, violin; W. H. Pile, viola; Harold Pile, cello; Charles Dickerman, Jr., flute; Earle Beatty, piano. Tenor, "I Know a Lovely Garden," D'Hardelot, and "Lullaby," Beatty, Samuel B. Glasse, Piano—"Valse," Chopin, "Air de Ballet," Beatty, Earle E. Beatty, Cello—"Arlequin," Popper, Carl Hinderman, Violin—"Andante and Scherzo," David, Clarence Cox, Tenor—"Recondita Armonia" from Puccini's "La Tosca," Harry F. Merrikin, Quartet—"The Lost Chord," Sullivan, C. Cox, violin; H. Pile, cello; E. E. Beatty, piano; W. H. Pile, contrabass.

Friday evening the Hahn Quartet appeared in its last concert of this year's series, and any one who understands how important this organization has been in stimulating our interest in chamber music will understand why this concert should be given special emphasis. The audience at this last concert, both in numbers and enthusiasm, showed clearly how firm a position Hahn and his men are holding in the musical life of the city. While it is always a matter of regret when any series of concerts comes to a close, in this instance it was offset by the evidence of appreciation among music lovers.

To those who believe in the power of music to uplift, to refine, to educate, to give happiness—and who can deny one of these claims?—the call of the College Settlement Conservatory of Music for volunteer workers and the

donation of musical instruments comes with peculiar force. Down to this conservatory, situated at 433 Christian street, in the heart of the foreign population, go our musicians day after day, feeding the little children who are music hungry. If you knew the names of all these teachers, many of them busy musicians whose time is actually worth five and ten dollars an hour, you would understand not only the generous souls of most of the profession, but the crying need which draws them to this dingy part of a great city. But the workers are few and the children are many. So the earnest appeal comes for more teachers, and, above all, more instruments. This is the problem the conservatory now faces—how can we give piano lessons to over 200 children with only three pianos, and so many of these little ones are depending on using the conservatory pianos, or friends' pianos for practice, as they have none of their own? But not only pianos are needed. Violins, flutes, cornets—well really hardly anything useful would be wasted here. And once more to return to the beginning of this paragraph, if you believe in the power of music to uplift, go yourself to see the workings of the College Settlement Conservatory, at 433 Christian street. If you but do this much your interest will be so aroused that all the needful things to carry on the work will surely follow.

A pupils' recital took place Saturday afternoon in the concert hall of the Combs Conservatory of Music. The program, consisting of piano and vocal numbers, was as follows: "Au Matin," Godard, for piano, Viola Hanscom; prelude, C sharp minor, Rachmaninoff, for piano, Emma B. March; vocal, "Roses by Summer Forsaken," Nevin, Helen Conwell; "Valse Romantique," Combs, for piano, Olive Burkhardt; vocal, "Summer," Chaminade, Marian Heiser; "Rondo Capriccioso," Mendelssohn, for piano, Virginia Clegg; romance, for piano, Wieniawski, Elvia Warburton; scherzo, op. 31, Chopin, Ida Cosden.

The successful opera season given here by Oscar Hammerstein will come to a close this week. The operas announced for this last week are general favorites. They will be: Tuesday, "Samson and Dalila"; Thursday, "Aida"; Saturday matinee, "The Juggler of Notre Dame"; Saturday evening, "Lucia."

S. Wesley Sears' organ recital at St. Clement's Church Sunday evening, contained the following numbers: "Cantilene," Faulkes; "Fantasie Pastorale" ("The Storm"), Wely; "Passion Chorale," Bach; "Marche Heroique," Dubois.

At Holy Trinity Memorial Chapel Henry S. Fry gave an organ recital March 28, playing lento, Haydn; serenade, "Solitude" (from "Arcadian Idyll"), Lemare. Assisting were John Becker, tenor, and Charles Meade, baritone.

The Students' Musical Club of the Leefson-Hille Conservatory is always doing something interesting. It has concerts, and picnics, and lectures, and walks, and parties. March 20 the club added to its reputation by giving a concert that was interesting in itself, and beautiful in its spirit. For this concert was given by the junior members of the club—the children—for the benefit of the Children's Homeopathic Hospital. The concert took place in Witherspoon Hall. The opening number was a Kinder symphony by Schytte. Following this came piano solos by Edward Mumma, Dorothy Neebe, Berda Marks, Ada Sohn and Otto van Gelder. The necessary variety was given by a violin, cello and piano trio, vocal solo and chorus, and

a piano sextet, "March Militaire," Schubert-Horvath. The concert closed with another enjoyable Kinder symphony by Mohr.

The churches have been giving some Lenten music during the past week that speaks well for the development of religious music in this city. To mention a few of the recitals and cantatas heard, the Lutheran Church of the Holy Communion gave a cantata by Thomas Dubois, March 28, under the direction of William Latta Nassau. The soloists were: Agnes Thomson Neely, soprano; Mr. Shabinger, tenor, and Mr. Schurif, bass.

Owing to the illness of Ralph Kinder, the Sunday evening organ recital at Holy Trinity Church was played by Harry A. Sykes. Mr. Sykes' numbers were: "Grand Chœur," in A, Kinder; "The Question, The Answer," Wolstenholme; "March Funebre," Chopin.

WILSON H. PILE.

MUSIC IN TAMPA, FLA.

TAMPA, FLA., March 22, 1909.

James O'Berne, tenor, from New York, who has relatives in Tampa, gave a successful recital March 3, under the auspices of St. Andrew's Guild. He was assisted by local musicians, among them Mrs. W. A. Carter, soprano.

The Friday Morning Musicales of this city is a powerful musical force, and has done much in the upbuilding of interest in music of a higher order here, ever since it was organized in 1902. The regular fortnightly meeting was held at its club room, the auditorium of the Elks' Home, on the morning of March 5, when the program consisted mostly of Chopin's compositions. Mrs. E. H. Hart is the president. The program was contributed by Edna Broerein, contralto; Louise Bracklin, soprano; Miss Hester, soprano; Mrs. Hart, Miss Dawson, pianists, and Mr. Turner, violinist. Mrs. R. G. Bimicker read a paper.

March 6, Paolo Galazzi, a grand opera baritone, gave a recital of operatic numbers at the Centro Asturiano Club. He sang for the German Club, March 14. Mrs. Hart assisted, playing two piano solos.

The Giles Recital Company, consisting of Christine Giles, soprano and violinist; Evelyn Lewis, reader and pianist, and Leon Hatchelder, flute and piccolo, gave a concert recently at Tampa Bay Casino.

Members of the Friday Morning Musicales will assist Human, the Russian violinist, in a recital in Tampa after Easter.

PAULINE BROWNE HAZEN.

Wolfsohn's Music Fest.

Henry Wolfsohn has been appointed general manager of the Music Fest, which will take place in the Madison Square Garden June 19, 20, 21 and 22, under the auspices of the United Singers of Greater New York.

Schumann-Heink, Rider-Kelsey, Dan Beddoe and Claude Cunningham will be the soloists. A male chorus of 6,000 voices and orchestra of 200 musicians and a children's chorus of 4,000, composed of the school children of the New York public schools, will be heard. Julius Lorenz, Carl Hein, Albert S. Caswell and Frank R. Rix will conduct.

Dr. Louis Laloy, editor of the *Mercure Musical*, has discovered twelve unpublished songs by Moussorgski.

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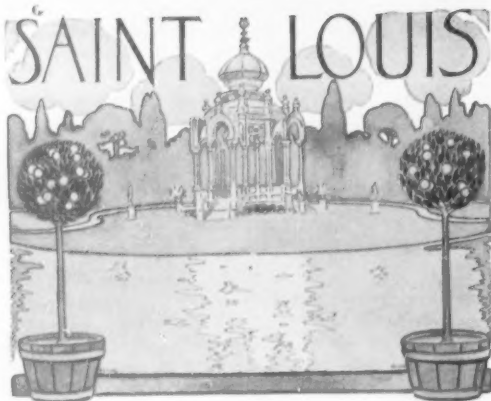
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St. Louis, Mo., March 27, 1909.

The Sunday Symphony concert of March 21, the last but one of the regular popular concerts, was a thoroughly enjoyable affair. Max Zach was again at the "helm" and his men responded to his direction with a vim. The Chopin Polonaise in A, arranged for orchestra, was the first number on the program. It made a very pleasing effect, but does not appeal to one quite so much as a performance of the same on the piano, especially such a performance as was heard played within the past few weeks with Ossip Gabrilowitsch at the piano. The "Ballet Music," from "Coppelia" by Delibes, made a decided "hit" with the audience, as was evinced by the fact that after playing an encore to this number, the orchestra repeated part of the selection again. The "Tone Picture," "Baba Yago," by Liadow, and the "Andante Cantabile," by Tchaikowsky, were two more serious numbers, which were thoroughly appreciated. Other selections on this program were the "Procession of the Women," from "Lohengrin," "Moto Perpetuum," by Johann Strauss (played for the first time in this city), "Love Song" from "A Day in Venice," by Nevin, and a waltz by Ziehrer.

Marie Olk, the very talented young violinist, who has recently returned from extensive study abroad, in Berlin, made her first public appearance in St. Louis at a concert given in the Y. M. C. A. Hall, March 23. Miss Olk, who is the sister of Hugo Olk, the concertmaster of the St. Louis Symphony Orchestra, is an exceedingly talented girl. She played the Wieniawski Polonaise, with fine style, excellent intonation, and with a certain finish of bowing that proved her good musical feeling and musicianship. Miss Olk's appearance in the St. Louis musical field carries great interest and it is with pleasure that we predict a most successful career for her.

The sale of seats for the Lambardi Grand Opera performances, for a two weeks' engagement beginning next Monday, March 29, was opened this morning and indications from the first day point to a big success. The opening night "Lucia di Lammermoor" will be given with a cast including Cecelia Tamanti Zavaski, Eugenio Battani, Giuseppe Pimazzoni and Artidoro Manceri. The repertory for the balance of the week is: Tuesday, "La Boheme"; Wednesday, "Il Trovatore"; Thursday matinee, "Lucia"; Friday, "Carmen"; Saturday matinee, "Il Trovatore," and Saturday evening, "La Traviata." The Lambardi Company made a very favorable impression here last season under the name of the Milan Grand Opera Company.

The fifth chamber music concert given by the Stamm-Olk-Anton Trio occurred last Thursday evening. The trio in E minor by L. Spohr, opus 119, was played in good style and gave convincing evidence that these three musicians' work is of the well-balanced order so necessary to successful chamber music interpretation. Hugo Kaun's trio in B flat major, opus 32, ended the program. The soloist for

this evening was Elizabeth Wood, a young pianist of talent, a pupil of Ernest Prang Stamm. Miss Wood gave the following numbers: "Lolita" (Caprice Espagnol), by Chaminade; "To Spring," by Grieg; "Consolation," by E. Prang Stamm, and the "Soirees de Vienne," by Schubert-Liszt. As an encore Miss Wood played a Chopin nocturne.

Ernest R. Kroeger gave the fourth of his series of Lenten piano recitals at the Musical Art Hall last Saturday afternoon. His program, which was entirely of compositions by Chopin, was the second Chopin program of the series. Some of the selections were: "The Twelve Etudes," opus 25; "Ballad," in A flat major; "Nocturne," in B major; "Mazurka," in G minor; "Prelude," an "Impromptu" and scherzo in B flat minor.

The following interesting program will be given by the Liederkranz Club next Saturday evening, March 27, which will be the last concert of the season given by this club: "Unter dem Flieder" and "Zieh mit," by Gottfried Angerer; "The Angel," by Rubinstein, for ladies' chorus; "A Rose of the Garden," Leslie, for mixed chorus; "Stabat Mater" ("Inflammatus"), by Rossini, for mixed chorus; "Schon Rohltraut," by W. A. Zeik, and "Herzenlieb," by F. Ulrich, for male chorus. The soloists will be Florence Hinkle, soprano, and Bruno Steindell, cellist.

A piano recital was given at the Forest Park University, March 23, by Birdice Blye of Chicago. This recital proved to be one of the most successful of the season, and it is to be hoped that Madame Blye will favor St. Louis again in the future. One of the most interesting numbers on her program was the sonata, "Eroica," by MacDowell.

A dramatic reading of Tennyson's poem, "Enoch Arden," with the musical setting by Richard Strauss, preceded by an organ recital, will be given at the Second Baptist Church by Arthur Lieber, organist.

The thirteenth annual concert of the choral department of the Union Musical Club will be given at Pilgrim Congregational Church, Tuesday evening, March 30. The engagement of Glenn Hall, a tenor of international reputation, is good evidence that the solo parts will be well taken care of. Mrs. A. I. Epstein, soprano; Mrs. C. C. Allen, pianist, and Rodney Saylor, organist, will assist. Among the chorus numbers are: "Ophelia," by Berlioz; "Elfenlied," by Hugo Wolff; "Lullaby," by Mozart; "Pie Jesu," by Saint-Saëns, and "The Omnipotence," by Schubert.

A May Festival will be given by the Dominant Ninth Choral Society of Alton, Ill., May 3 and 4, in the Temple Theater of that city. This club is under the direction of Mrs. Charles B. Rohland, who is also the director of the Union Musical Club of St. Louis. The society has been fortunate enough to engage the Theodore Thomas Orchestra. The soloists for these concerts will be: Perceval Allen, Ludwig Becker, violinist; Margaret Keyes, contralto, and Herbert Witherspoon, basso. The following is the schedule of events: Monday evening, popular orchestral concert with vocal soloists; Tuesday afternoon, symphony concert with orchestral soloist; Tuesday evening, the oratorio, "Elijah," with soloists, chorus and orchestra.

Three pupils' recitals given by Director Strassberger of the Strassberger Conservatories of Music, occurred Wednesday, Friday and Saturday evenings at the north and south side conservatories last week. An orchestra composed of forty young people, pupils of the conservatory, under the direction of Bruno Strassberger, gave several pleasing selections at these concerts. The purpose of this orchestra is not only to increase the interest of the pupils in their work but to give them a thorough undersanding of the important position of an orchestra in the musical field.

E. PRANG STAMM.

THE TONE ART IN TOLEDO.

TOLEDO, Ohio, March 27, 1909.

An event of some importance in musical Toledo is the Easter concert to be given at the Euclid Avenue M. E. Church, Tuesday evening, April 6. The church choir, assisted by a chorus and soloists, will make up the program.

The recent monthly meeting of the German Arbeiter Society in Germania Hall included songs by the Arbeiter Sängerbund, Teutonia Männerchor and Helvetia Männerchor. Among the other interesting features were a vocal duet by Paul and Anna Neuber, song by Adam Filsinger, songs by the Imperial Double Sunflower Double Quartet, and a piano solo by Herman Link. The program ended with an ensemble number, "The Crimson Rose of Liberty," by the three singing societies.

Charles W. Allen's String Orchestra furnished the music for the auto show at the Coliseum this week. Three original compositions by A. W. Norris, Toledo manager for the Buick Company, attracted notice.

Within two weeks, ground will be broken for a new home to be erected on Collingwood avenue, for the Toledo Conservatory of Music, which is to be completed by September 1. The building will be of red pressed brick and will cost about \$30,000 and will be three stories in height.

The first of three cantatas was given Sunday evening at Trinity Episcopal Church by the vested choir of fifty voices, under the direction of Organist Herbert Sprague. Gaul's "Passion" was sung before a delighted audience. Maunder's "Olivet to Calvary" will be given on the evening of Palm Sunday and a new oratorio, "The Message from the Cross," by William McFarlane, will be presented for the first time in Toledo on Good Friday evening. The soloists are: Jonathan Rogers, tenor; William Zaphe, baritone; Masters Trautwine, Pherle, sopranos, and Masters McDonald and Rocher, altos.

The second Mendelssohn program was given recently at the Music Study Club meeting with Mrs. T. C. Martin, 1923 Linwood avenue. A paper on the "Works of Mendelssohn" was read by Ethel Young. "Consolation" and the "Funeral March" were played by Mrs. Roy Newell Evans. Vocal music by Mrs. Hartman, "Cradle Song" and "On Wings of Song" followed. There was a violin solo by Samuel Coyne, accompanied by Mrs. R. C. Longfellow. Lottie Styles gave a piano solo, and Walter Ryder sang "O God, Have Mercy." He was accompanied by Mr. Martin, and the program was closed with a group of songs by Claire Smith. The next meeting will take place April 16 at the home of Mrs. M. J. Donaghy, on Rosewood avenue.

Among the events for which Toledoans are holding their breath in anticipation of is the Society Vaudeville to be given at the beautiful new theater in the Newsboys' building, April 23 and 24. The affair is to be a notable one, and those taking part in the program come from the very top-notch of top-notch society folk. One of the features of the entertainment will be the singing of the "Sad Sea Waves" sextet made up of the following singers: Mr. and Mrs. Ted Beckwith, Mr. and Mrs. Justice Wilson, Miss Eva Beckwith and Frank Suydam. Rudolph Speil is the musical director of the vaudeville company.

Next week the Boston Grand Opera Company will appear at the Valentine presenting "Il Trovatore" and "Lucia di Lammermoor." Among those who will sing here are: Judith M. Francini, prima donna soprano; Lois Paschall, Lillian Meiderauer, Cora Hayden, sopranos; Pietro Gherardi (formerly connected with a conservatory here) Harry Davies, and G. Gordon White, tenors; Elma Thomas and Gretchen M. Richey, contraltos; Signor Achille Alberti and Signor Daniel Canteri, baritones; Joseph Florian, C. A. Pendleton and John McDonald, basses. H. L. SPOHN.

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MUSICAL EVENTS IN SEATTLE.

Archibald W. Sessions gave an organ recital last Tuesday evening at the First Presbyterian Church.

The Schubert Club, the University Glee Club, Grace Zimmerman, pianist; Grace Farrington Hemsted, soprano; a trio of women's voices and a number of male singers united in the program at the concert given in the University, March 6. The program was made up of compositions by Tchaikowsky, Mendelssohn, Schubert, Janpolski and Dudley Buck.

Sunday afternoon, March 14, Frank Wilbur Chase gave an organ recital at the First Presbyterian Church. Alexis H. Baas, baritone, was the assisting artist.

William Francis Hughes and wife, Agnes Lockhart Hughes, were the out of town artists assisting at the concert given in Everett, March 17, under the auspices of the Ancient Order of Hibernians. A poem written especially for the occasion by Agnes Lockhart Hughes was read by the author, and William Francis Hughes, tenor, gave a group of classic Irish songs.

Gertrude San Souci, who left Seattle for the East last week, is now winning plaudits from Pasadena, Cal., audiences. She is booked for several recitals of her own compositions throughout the principal cities of California, as well as in Chicago. San Souci is one of the most prolific and successful composers of the day.

Edmund Myer, Jr., was the artist assisting at the music lecture given in Johnstone Recital Hall by Edmund Myer, Sr. The junior gave several vocal numbers in excellent style and responded to the many encores with selections from Schumann and Chaminade. Ethel Myer was the accompanist of the evening.

Kaethe Pieconke, cellist, gave a musicale Wednesday afternoon, March 17, at the residence of Dr. and Mrs. Maurice Lazarus, in East Prospect street. Madame Pieconke played several very enjoyable numbers, and was assisted vocally by Clara Georgi Lazarus, dramatic soprano, of Seattle. Madame Pieconke and Clara Georgi Lazarus are announced to appear shortly in a joint recital to be given in Tacoma.

The writer is in receipt of a striking photograph of Marcella Crafts as "Madam Butterfly." Miss Crafts, who is appearing with such success at the Royal Theater in Munich, was recently presented with a handsome pin by Prince Adalbert, who was present at her performance of "Butterfly," and immediately afterward summoned Miss Crafts to the royal box and presented her with the favor. Miss Crafts, who is a well known American girl, will, with her mother, return to the States this summer on a visit to Boston, California and Chicago.

A musical evening was given Saturday, March 6, at the residence of Mrs. Edmund J. Myer. Vocal numbers were contributed by Edmund J. Myer, Sr.; Edmund J. Myer, Jr.; William Francis Hughes, tenor, and Master Lockhart Beach Hughes. Ethel Myer was at the piano. Edmund Myer, Sr., sang several songs of his own composing, and the numbers rendered by Master Hughes were written by his mother, Agnes Lockhart Hughes, and dedicated to the four year old singer.

The Columbia College of Music, Edwin Cahn director, presented its pupils in recital Monday evening, March 22. A very fine program was participated in by Adell Wood, Bernadette Campbell, Agnes Ross, Irma Todd, Doris Hamel, Marie Bishop, Alma Hemrich, Mrs. Evalyn Dimond, Myrna Jack, Hazel Smith, Theodore Turner, Elmer Eckart and Louis Dimond.

A dramatic recital by the class of E. Margaret Olson was given at the Columbia College of Music, Wednesday evening, March 24, with the following pupils on the program: Gladys Berendes, Helen Coleman, Gazelle Dale, Florence McKinley, Cornelia Glass, Ada Taft and Lorne Morrison, with Nellie Noftger at the piano. Miss Olson will present Tennyson's "Enoch Arden," assisted by Louis Dimond at the piano, Wednesday evening, March 31, in the First Presbyterian Church.

Suzanne MacArdle gave a program of classic Irish songs at Pascoag Tuesday evening, March 16.

A musical and literary afternoon was given Saturday, March 20, at the residence of Mrs. R. A. Nichols, in Hillman City, by William John Hall, Agnes Lockhart Hughes and William Francis Hughes.

Last Saturday afternoon the Classic Culture Club gave a Grieg program. Mrs. H. E. Barber read a paper on the life of the Norwegian composer. Mrs. Riley, Mrs. Fiske,

Mrs. Baylee and the Misses Johnson and Bengal contributed the music, which included songs and the "Peer Gynt" suite and "Norwegian Bridal Procession."

A. L. H.

Abercrombie Recital.

Charles Abercrombie, the well known professor of singing, former solo tenor in various royal churches of England, later in Boston and Chicago, gave a recital at the Pouch Mansion, Brooklyn, March 25, presenting various pupils. Jay Hopping sang with full, resonant tone, a low E showing his range. Marjorie Baxter has a brilliant voice, so that her high C in Wekerlin's "Flower of the Alps" sounded clearly. Alwina and Hertha Schroeder, products of the Abercrombie chorus class method, sang the duet, "Hear Me, Norma," very well, indeed, while Marta Spears' low G in a cavatina by Mercadante, and her style in singing, gave much promise. Mr. Abercrombie, veteran singer, can still give points to many a young chap, such was the fervor, the climax, of his singing in Piusini's "Queen of the Earth." To this must be added his always clean cut enunciation, all of which brought him a rousing encore, so he added a bright English ditty. Mae Braun sang a Schubert Lied with good expression and voice, and Mrs. Fitzmaurice, contralto, followed with "Lieti Signori," which she sang with fine style and finish. Augusta Gilmour was absent because of illness, and Miss Spears and Mr. Hopping each sang a second number. Mrs. W. L. Morrow played a brilliant piano solo and some accompaniments, J. D. Amerman a mandolin solo, and a trio and two mixed quartets were also sung by Misses Baxter, Fitzmaurice, Messrs. Abercrombie and Hopping. An interested and attentive audience heard the singing, applauding with vigor; evidently Mr. Abercrombie produces re-



CHARLES ABERCROMBIE.

sults with his pupils, which, after all, is the thing wanted. He will teach at his studio, 400 Fifth avenue, near Thirty-seventh street, all summer, and will hear voices, giving advice, gratuitously. Among his pupils who have positions are:

Ethel Jackson, prima donna, "Merry Widow"
Dorothy Morton, prima donna, "The Geisha"
Charlotte Dennebecq, prima donna, "Rob Roy."
Bessie Blitz Paxton, prima donna, soprano.
Louise McCleery, prima donna, "Pearl of Asia."
Bessie Graham, prima donna, contralto.
Marta Spears, solo contralto, St. Peter's Episcopal Church.
Will Weedon, principal tenor, "Merry Widow."
Signor Canteri, principal baritone, Italian Opera Company.
B. Steinberg, principal baritone, Savage's English Opera Company.
Jay Hopping, solo bass, Calvary Church.

Rush of Concerts for Jomelli.

Madame Jomelli, the popular prima donna, will be rushed about this spring to over a dozen cities where her lovely voice will be heard in music festivals and at recitals. Her manager, R. E. Johnston, has her booked for appearances in Syracuse, N. Y.; Detroit, Mich.; Cincinnati, Ohio; Knoxville, Tenn.; Nashville, Tenn.; Spartanburg, S. C.; Columbia, S. C.; Savannah, Ga.; Atlanta, Ga.; Athens, Ga.; New Orleans, La. May 3 Madame Jomelli will give a recital in Columbus, Ohio, and this will probably end her season, which has been exceptional in all things that constitute a great success.

After more than a year of negotiations by letter and cable, a new Russian tenor, Hermann Jadowker, has just been engaged by the Metropolitan Opera Company. He will make his American debut early next season. Announcement is made that the engagement was made possible through the kindness of the Grand Duke of Baden, who granted the tenor a four months' leave of absence. Mr. Jadowker is now singing in the Court Theater, Karlsruhe, where he is under contract for the next two years.

Madame A. Pupin to Give a Novel Recital.

Madame A. Pupin, who is widely known as a pianist, lecturer, critic and author, has arranged to give a special recital at Carnegie Chamber Music Hall Friday evening, April 2. It will be one of the most novel recitals of the season, and to distinguish it as such Madame Pupin calls it a "Then and Now" recital. Madame Pupin will present the piano, music and costumes of a century ago. In fact she will reproduce part of a program given in London one hundred and ten years ago, her selections being as follows:

Menuet Wolfgang Amadeus Mozart
Sarabande Johann Sebastian Bach
Played by Madame Pupin.
Caro mio ben Giordani
Amarilli mia bella Caccini
Sung by Hugo Oliver.
Toccata Pietro Domenico Paradisi
Played by Madame Pupin.

After the above Madame Pupin will then give a recital on a piano with a keyboard of twenty-two octaves, she being the only one in the country who plays the instrument. Although it may seem extremely radical and revolutionary, this twenty-two octave instrument has great possibilities, inasmuch as it conforms to the general anatomy of the human hand, and facilitates the playing of the most difficult passages. The arrangement of the keys is not unlike that of the pipe organ, there being six banks of keys. At first glance the system seems to be most difficult and impossible, yet Madame Pupin maintains that she can teach a person all that is necessary to know in the short space of two hours. Piano students and teachers have manifested unusual interest in this novel instrument, and, in fact, it is at the special request of several prominent musicians and critics that Madame Pupin is to give the recital. She will play the second half of the program on the twenty-two octave piano. The numbers follow:

Prelude Chopin
Prelude Pachelbel
Eleventh Rhapsodie Liszt
Barcarolle Moszkowski
Una furtiva lagrima Donizetti
Hugo Oliver.
Gavotte Padre Martini
Albumleaf, op. 28, No. 3 Grieg
Im Driegespann Tchaikowsky
(Russian Sledge Ride, with three horses, one trotting and two galloping.)
Japanese Revery (New; first time) Homer N. Bartlett
Etude, op. 10, No. 12 Chopin
Etude, op. 10, No. 3 Chopin
Scherzo, C sharp minor Chopin

Cornell Artist Recitals.

March 24, at A. Y. Cornell's studios, the following program was planned:

Ah! Rendimi (Mitrane) Ross
Miss Hatfield.
Devotion Richard Strauss
Silent Tears Schumann
O Lovely Checks Brahms
Mr. Lamont.
Der Tod und das Mädchen Schubert
Sapphic Ode Brahms
Der Asra Rubinstein
Autumnal Gale Grieg
Miss Hatfield.
Flower Song (Carmen) Bizet
Mr. Lamont.
Biblical songs Dvorak
Clouds and Darkness.
Lord, Thou Art My Refuge.
Hear My Prayer.
God Is My Shepherd.
I Will Sing New Songs.
Miss Hatfield.
Anah Marie Locher
Love's Epitome Salter
Since First I Met Thee; In the Garden; For All Eternity; Dear Hand; Requiem.
The Year's at the Spring Mrs. Beach
Mr. Lamont.

Miss Hatfield, however, was ill, so on short notice her place was taken by Florence Serene, soprano, and Sara Grue, mezzo-contralto. Miss Serene sang with pretty effect Bemberg's "The Song Fairy," and with flexible voice, clear and sweet, "Chanson Provençal," presenting a lovely appearance as she sang. Miss Grue has a rich voice, full and true, and her singing of "Ecstasy," "Lil' Boy" (this with much pathos) and Saint-Saëns' "Spring Song" brought her rounds of applause. Forrest Lamont's best introduction is that he has been engaged as solo tenor at the Clinton Avenue Congregational Church of Brooklyn. His singing showed a voice of fervor, distinct enunciation and nice personality. Besides songs by Strauss, Schumann and Brahms, he sang the "Flower Song" from "Carmen" and the song cycle, "Love's Epitome," as his principal numbers. Mr. Cornell played artistic and musically accompaniments. Samuel P. Brown, bass-baritone, is to give the next recital of the series, Monday evening, April 5.

Edgar Tinel's latest work, "Katherina," successfully produced recently at Brussels, is an opera, and not an oratorio, as was stated erroneously in THE MUSICAL COURIER last week.



PITTSBURGH, March 27, 1909.

The Pittsburgh Orchestra closed the fourteenth season at Carnegie Hall last evening and this afternoon in a splendid finale and with the most enthusiastic scenes attendant. The stage was appropriately decked in festal attire, and the whole scene took on a festive aspect. At last night's concert Mr. Paur presented his symphony to the people of Pittsburgh for the second time, due to a general request to hear this work given again. After the demonstration which greeted the playing of the work, Mr. Paur (almost overcome with emotion) made a speech, and graciously dedicated the work to the orchestra and the music public of Pittsburgh. E. Z. Smith, on behalf of the orchestra committee, accepted the dedication and paid a great tribute to the composer. The symphony seems bigger and broader than ever after a second hearing, and confirms the first judgment of the critics in the city, besides the general music public. It was superbly played by Mr. Paur's men, *con amore*. The rest of the program, containing the ballet music from "Rosamonde" by Schubert and the popular "Les Preludes" of Liszt, was finely given, and the last movement of the ballet music had to be repeated. A feature of the occasion was the presentation of a beautiful and elaborate solid silver laurel wreath composed of sixty-three leaves, each leaf bearing the name of a member of the orchestra. It was presented by the orchestra men, and was carried up the aisle to Mr. Paur by little Jeanne Devaux, daughter of the first horn player, amid stirring scenes. Mr. Mossman, manager of the orchestra, stated that this was the best season in many years, and that the deficit was smaller than it had been in three years. The orchestra will have fewer out of town engagements next year, and a longer local season, with fewer grand opera soloists. Altogether, the prospects look bright for the ensuing season. The interest in the programs is growing with each concert, and the general public has come to accept those works which it deemed "unlikable" three years ago. Mr. Paur is evidently the man for the place, as the guarantors think, and is doing a wonderful work for this city. And Mr. Paur, by the way, is learning to like Pittsburgh better.

Unusual interest is being manifested in the first concert of the season by the Pittsburgh Male Chorus, James Stephen Martin, musical director, which will be given at Carnegie Music Hall, Thursday evening, April 15, 1909. Mr. Martin has prepared an unusually attractive program, containing many novelties, all of which are entirely new to Pittsburgh. The prize composition of "The Vision of Sir Launfal" will also be given its initial presentation. This

composition is scored for male voices exclusively, and the incidental solos will be taken by members of the club. The work is pronounced by the judges of the competition to be of a high order of musical merit and a dramatic setting of this famous poem. Charles Heinroth, city organist at Carnegie Music Hall, will preside at the organ and assist in the presentation of this work, which requires both piano and organ in the accompaniment. At the close of its rendition the name of the composer will be announced. The club will announce in the program of this concert another prize for the best setting for male voices of a celebrated poem of national interest and patriotic sentiment. This contest, like the preceding, will be limited to citizens of the United States with the idea of stimulating American composition. This concert will be given without the aid of any outside soloists, the club having in its own ranks singers fully qualified satisfactorily to take care of all solo work incidental to the program, and, moreover, many of its associate members have expressed a preference for an entire program by the club.

Edward Tak, the concertmaster of the Orchestra, leaves this week for New York, and will probably go to Europe on a visit to his people. Mr. Tak has been very popular here and the people like his work in every particular. He has been heard publicly on several occasions, so that the public has had an excellent chance to judge his work. Every one remembers with pleasure the opening night of the orchestra, when he stepped into the place of the soloist made vacant by the illness of Calvé, and at once established himself in the good graces of the orchestra patrons. He has held this enviable place right along and has made many more friends by his fine playing in the orchestra and outside of it. Mr. Tak organized the Pittsburgh Orchestra Quartet last fall, composed of himself, Carl Malscherek, Jean De Backer, and Henri Merck. They have been giving a splendid series of concerts at Hamilton Hall, and have established themselves firmly as a well balanced organization. Mr. Tak's friends will welcome his return in the fall, when the orchestra season opens.

That the Tuesday Musical Club keeps abreast of the times and gives to its members and the public opportunity of hearing the very best in a musical way is evidenced from time to time. An entire program of the music of Debussy was given not long ago and excited great interest by its quality and arrangement. And now but last Tuesday opportunity was given for listening to the best and most representative work of that erratic genius, Richard Strauss. Much care and preparation were taken by Anne Griffith in presenting a program unique in every particular. Luigi von Kunits prefaced the program with remarks of an analytical character in which he showed a rare knowledge of the movements of musical modernism. Mr. Von Kunits, in a scholarly and impressive way, gave an outline of the transition from the modern romantic and classic schools to that of the ultra-modern, in which Strauss is figuring largely. He gave an analysis of "Death and Transfiguration," the great tone poem, instructing his auditors in the motifs heard in the orchestral work. This made the comprehension easier for the audience when Mr. Von Kunits' remarks were followed by a transcription for four hands, pianistically handled by the Misses Ure, Spencer, Ralph and Mrs. Boyles. As the speaker said the work lost much by this transcription for piano, and though it was splendidly played by these pianists, it needed an orchestra to bring out the beauties of the work. The four

pianists had worked long and hard at this most difficult transcription and deserved great credit and appreciation for the task of presenting the work. The audience gave them a warm reception at the close. Grace Hall Riheldaffer followed with "Seitdem Dein Aug in Schaute," "Das Geheimnis" and "Standchen," into which she put great interpretative power. The first and last suited Mrs. Riheldaffer's voice better than the second, although so far as interpretation went it fared as well as the others. It was the last, however, that showed Mrs. Riheldaffer's voice to the best advantage, and the song could scarcely be improved upon, so well was it sung. She put into it every mood its composer meant for it. Howard J. White followed this with three songs and acquitted himself excellently, considering the fact that he stepped into the place of Harry Waterhouse, who was programed to appear and who was indisposed. Mr. White made the most of the difficult songs and exhibited his resonant voice in a way that pleased the audience greatly. Mrs. James E. Patton, Jr., contralto, who has been heard before with much success, displayed her full, rich voice and well rounded temperament in the songs "Heimliche Aufforderung," "Morgen" and "Zeignung," and proved a great favorite with the audience. Her voice exactly suits the Strauss songs. She sang with taste and feeling. The Club Piano Quartet, which rendered the opening number, closed the interesting program with a transcription of "The Dance of the Seven Veils," from "Salome," a number which lost little in being transcribed. It was hugely effective and finely played. Adele Richard played the accompaniments splendidly.

Adolph M. Foerster is to give a lecture on "Frederic Chopin" with illustrations of his compositions for piano and some songs the middle of next month. Program in full will appear later.

Morris Stephens, tenor, has been engaged to sing the tenor role in "Joan of Arc" and "Elijah" at Indiana and Punxsutawney on April 28, 29 and 30, under the direction of Professor Cogswell. The Pittsburgh Orchestra is to furnish the accompaniments.

Hollis E. Davenny, a young violinist of Bellevue, is to give his third annual concert at the Bellevue M. P. Church on next Monday evening. He will be assisted by Paul Kennedy Harper, tenor, and Charles W. Cadman, accompanist.

Mrs. W. F. Hamilton announces a studio recital to be given by her pupils at her studio on Monday evening, in the Wallace building.

Ernest Gamble and his wife have been visiting at home for the past two weeks and will leave April 1 to continue their work "on the road." Their season has been very successful.

CHARLES W. CADMAN.

Georg Kruger in Syracuse.

Georg Kruger played with great success on March 23 before a large and enthusiastic audience at the Syracuse Arts Club, in Syracuse, N. Y. The Syracuse Post-Standard has this to say about him:

Georg Kruger is an accomplished pianist and on the road to success in his chosen profession. He plays with remarkable intelligence and he handled his Chopin group and numbers by Leschetizky, Rubinstein and Liszt admirably. He was enthusiastically received by the largest audience assembled this season for the Arts Club concerts.

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A Communication on Keys.

POTSDAMERSTR. 56,
BERLIN, Germany, March 2, 1909.

To The Musical Courier:

Being a believer in the "altered chord" principle and believing, too, that in each of the twenty-four keys one may use the twelve tones of our octave, and further that there are twenty-four separate and distinct keys (and not just one "chromatic" key with an accidental starting point or an accidental stopping point), I wish to submit the following in answer to the article by W. A. White, published under the heading, "When Is a Key Not a Key?" (A question, which, in itself, is a very curious specimen of logic) in THE MUSICAL COURIER of February 17, 1909:



No. 1.

F is not to be found in the C "Klang." Yet who will dare to dispute its use as a note in the key of C? To get fifths, fourths, thirds, etc., in other words, any interval excepting the octave, it is necessary in the tempered scale as used today to "vary" or "alter" the pitch of these intervals for the purpose of obtaining a series of perfect octaves. Just why we should suddenly stop with the above "additions" and "alterations" is to me not clear.

Our tempered scale is artificial, but it satisfies the demands made by the greatest composers, and so long as we continue to use this scale the valuable point in teaching is to make it easy of comprehension. That is something that the champions of "borrowed" chords have positively failed to do, nor will they ever be able to make it easy or logical.

Referring to Mr. White's article on page 13, I should like to ask him for a logical reason for the use of the term "borrowed" chords. If the chords are "borrowed" of course they do not belong to the key of C. The word "borrowed" settles that. Perhaps the word "altered" is not exactly the one which should have been chosen to indicate the variation of a chord and it may be that "varied" would have been a safer term. However, it is the principle and not the term that is of importance, and as the term "varied" has been adopted by the greatest of modern theorists, Wilhelm Klatte, I shall use it in this article.

As Mr. White chose such examples as would best illustrate his point (i. e., chords which would suggest a modulation, but not confirm it), I claim the privilege of choosing such examples as will illustrate my point, i. e., the chords are "altered" chords and cannot possibly be called "borrowed" chords.

The first will be two forms of the cadence, the first with the chord on the fourth degree and the second with its substitute, the chord of the second degree.



No. 2.

Below I will alter a note in each of the second chords, and by so doing produce "altered" chords, and at the same time fix you tighter in the key of C than you were with the above examples, in which I used only the notes belonging to the "diatonic" scale of C major.



No. 3.

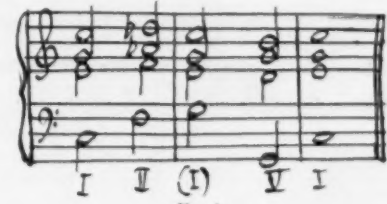


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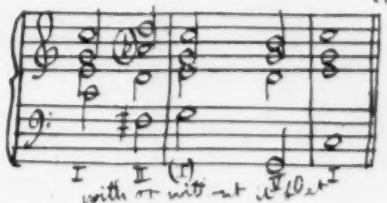


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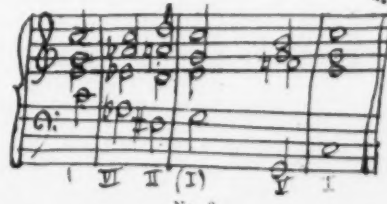
Still more altered chords—there are at least nine good ones possible on the triad of the second degree.



No. 6.



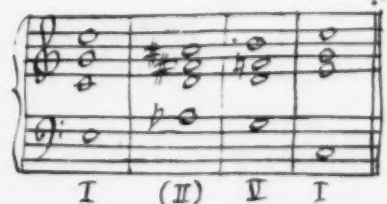
No. 7.



No. 8.



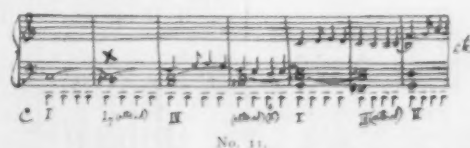
No. 9.



No. 10.

(Example No. 10 should really be explained contrapuntally.) As there is not even a hint of modulation and the key of C is not in the least disturbed in any of the above examples, it looks to me as though you must admit these chromatic tones, and therefore "altered" chords as belonging to the key of C, although it is true that if they belong to the key of C they are certainly not altered, a thing that way down deep in my heart I feel to be the case.

I should like to quote the first few measures of the Brahms "Requiem," which I shall transpose to C and reduce to piano score, to illustrate the use of the altered seventh degree in a major key.



No. 11.

As our esteemed friend would have it (FV—I) a modulation before the original key is confirmed.

One serious trouble is that musicians in the past have so fixed themselves to the seven note scale idea that they are disturbed into ridiculous mathematical ambiguities whenever they hear a tone that closes up one of the gaps in the diatonic scale. Mr. White's reference to the "foot lengthened by an inch, or shortened by a foot" is very poorly taken. I offer one with about as much correction. Walk around a one-mile race track and con-

clude at the point that circumstances caused you to choose as a starting point and you will have walked just exactly one mile. Go around as often as you please and it is still a one-mile track.

An octave includes twelve, possibly thirteen tones, and you are at liberty to use all or part of them as you choose. Your knowledge of form and your feeling for balance of effect will or will not, as the case may be, take care of the tonality.

Another serious trouble, and in fact a blundering mistake that is too often made by theorists, especially of the old school, is that they attempt to explain, by hard and fast (?) rules of harmony, things that are only to be explained as counterpoint. The result is often laughable, and the explanations sometimes offered compare favorably in logic with the business methods of some musicians and are positively ridiculous. Many times groups of passing notes, suspensions, anticipations, etc., form what are apparently chords, but in reality have not that significance. We have been treated recently to a lot of silly rubbish about Strauss having his orchestra in two keys at once. The confusion comes when one attempts to put a spear, as it were, vertically through a group of notes and then explain the catch as a chord. Neither Bach, Mozart, Beethoven, Wagner, Strauss, nor any other master can be understood nor explained by any such method, but by recognizing the part that harmony and counterpoint separately and together play the most complicated scores are very easy of analysis. The key to the whole situation is the "cadence." A thorough grasp of the architecture of the "cadence" and the art of "modulation" is reduced to a mere matter of child's play, so far as any intellectual tangle is possible! any normal, healthy school boy or girl should be able to master the laws of harmony and counterpoint in, at the most, one year, devoting from thirty minutes to one hour a day to the work. This everlasting fuss over so simple a matter is ridiculous. At this point don't get excited and commence telling of the years that the old masters had to spend mastering these same laws. We now have the benefit of all of their knowledge and a lot of things that they never dreamed of, among other things the wonderful art of teaching has been developed to such a remarkable extent that we today have teachers who may rank as high as the great virtuosi.

Paraphrasing Mr. White's last paragraph, to which I beg you to turn, I wish to say the entire theory of "borrowed" chords, with all the attendant misconceptions, is absolutely false, and has no actual nor any other foundation whatever.

Sincerely yours,

CHAS. H. KEEFER.

YOUNGSTOWN AND VICINITY.

YOUNGSTOWN, Ohio, March 28, 1909.

An event of musical importance in Youngstown on Saturday was the appearance of M. Katherine Locke in a lecture on "Grieg and Ibsen" at the Park Theater, assisted by Mrs. Charles H. Yahrling, soprano, and Mabel Pullis, pianist. The affair was well attended by musical folk from this section and was exceedingly interesting as well as entertaining.

Mesdames Jomelli and Langendorff, of New York, with Edwin Lockhart and Franklin Lawson, will be the soloists at the May festival of the Handel Oratorio Society, of New Castle, which begins Thursday, May 13. The Dresden Philharmonic Orchestra will assist in the program with the Handel Oratorio Society of 300 voices. "The Messiah" and "Elijah" will be given with the soloists and society on Thursday and Friday evenings, May 13 and 14, and on Friday afternoon a concert will be given by the Dresden Orchestra. The festival will take place in the Harris Family Theater.

The first annual concert of the male choir Scandia, of Canton, will be given in Excelsior Parlors April 10. The choir is composed of twenty voices and is under the leadership of Otto Lindberg. N. P. Johnson, Solomon Ostrom and Carl Olson.

A large number of Niles people, in addition to many Youngstown people, attended the presentation of Dubois' cantata, "The Seven Last Words of Christ," given at the First Presbyterian Church Thursday evening, under the direction of Myra McKeown. LaRue Boals, of New York; Edwin Douglas, of Cleveland, and Harriet Worrall, of Youngstown, were the soloists. A chorus of thirty voices was utilized in the work of the evening.

Mary Hinely, a pupil of Lester Busch, the baritone, of Youngstown, was the soloist at a concert given under the auspices of the Tod Post, G. A. R., Friday evening, in the poet clubrooms. Garrett Connors, another pupil of the same teacher, distinguished himself in the singing of several Irish ballads in a presentation of "She Stoops to

Conquer" at the Immaculate Conception Hall, Sunday evening.

The Youngstown Ladies' Orchestra appeared in a concert Tuesday evening in Belmont Avenue M. E. Church under the direction of Prof. E. G. Cowden. The affair was a great success, both artistically and financially. Those participating in the program were Mrs. A. J. Kirk, Helen Glover, Blanche Emery, Clara Cramer, Margaret P. Gill, Eleanor Nutt, Frances Hallensbery, Eva Scott, Della Marquette, Agnes Glover, Effie Humes, Mildred McDonald, Ada McBride, Fanie Allen, Mae Chapman, Laura McBride, Ada R. Evans and Gladys Lyndon.

New Castle singers will assist members of the Youngstown Choral Society in the rendition of Cowen's cantata, "The Rose Maiden," which will be presented in Youngstown some time during the latter part of April. The music will be in charge of John C. Dickson, of Pittsburgh.

L. C. Busch.

The Kaiser Prize at Frankfurt will be competed for by thirty-six societies, with 7,554 members.

Letters at Musical Courier Offices.

The following letters are at the offices of THE MUSICAL COURIER: Miss Chevalier, O. J. Hackett, Oscar J. Ehrigott, Harry Lazenby, Joseph Hunsiker, Mr. Duss, bandmaster; Carl Klein, Mrs. Byrne Ivy, The Manager of the Aborn Opera Company, Mrs. Grace L. La Pelle, Max Bachmann, Miss Alice Shaw, Mrs. Emma Calvé, C. A. Daniels, John L. McMahon, Arthur Wilde, Prof. J. A. Broekhoven.

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Ovide Musin to Remain Here.

In spite of reports to the contrary, Ovide Musin intends to remain permanently in this country. He has taken a studio apartment at 7 East Forty-fifth street. It is announced that the great violinist will be available for music festivals this spring and summer and also for the coming season of 1909-1910. Musin is now in his prime as a player and educator, and no doubt his influence will be marked in the various fields of musical activity. He has been a prime favorite and promises to retain his hold upon the musical masses as well as the musicians for many years more.

Giulia Allen Sings for the Masons.

Giulia Allen, the prima donna who recently returned to New York from an extended tour of the country, sang at the annual Masonic banquet at the Hotel Astor Saturday night, March 27. After Miss Allen sang the "Variations," by Proch, with orchestra, she was compelled to add three encores. Her singing was received with cheers. This was her second appearance at this yearly Masonic event. The Masons liked her so well last year that they immediately re-engaged her for this season. Miss Allen's coloratura voice is rich and flexible, and she seems as successful in concert as in opera.

Gabrilowitsch Farewell Recital, May 8.

Ossip Gabrilowitsch will give his farewell recital at Carnegie Hall Saturday afternoon, May 8. The following excerpt, from the Houston (Tex.) Chronicle is one of many opinions which happily express the wonderful gifts of the great Russian artist:

Gabrilowitsch has dazzling technique, a pure, clear, velvety tone and perfect control. Add to this a splendid intellect, a poetic temperament and easy repose, and you have an artist with superb equipment. When a musician has this equipment and is a modest growing man besides, he shows that the beautiful art he follows is more and more entitled to respect and reverence.

An effort is being made by the St. David's Society, of Niles, Mich., to secure the choir from Llanelli, Wales, which will tour the United States during the latter part of this year. The choir is composed of 100 mixed voices and is well recommended by the critics and musicians of Wales.

"BRAVAS" FOR TETRAZZINI IN BOSTON.

The following extract from the New York Herald of Tuesday (yesterday) tells of Madame Tetravzini's great triumph in Boston with the Manhattan Opera Company:

Oscar Hammerstein's Opera Company began a two weeks' season of grand opera in the Boston Theater tonight. The opening bill was Donizetti's "Lucia di Lammermoor," with Madame Tetravzini in the title role. It was the first time the prima donna has been heard in this city, and she aroused the four thousand persons in the big theater to great enthusiasm. It was one of the biggest demonstrations that ever has greeted an operatic star in this city.

The demonstration followed the famous sextet. Madame Tetravzini's clear, high notes had waivered over the auditorium above all the others and above the orchestra, directed by Mr. Campanini. She was gown in white, and as she concluded the song stood smiling. The great audience, particularly in the upper balconies, arose and shouted "Brava! Brava!" and "Bis! Bis!" There was waving of handkerchiefs throughout the house. In the lower portions of the auditorium, where more conservative lovers of music and persons prominently known in social affairs were fully represented, there was no less genuine satisfaction.

Petschnikoff Completes Another Tour.

Alexander Petschnikoff, the Russian violinist, has just completed another successful Western trip, in the course of which he played at St. Paul, Minneapolis and Milwaukee, besides a number of private engagements. Before he returns to his home, near Berlin, he will appear with the Dresden Symphony Orchestra at Detroit, Mich.; Cincinnati, Ohio; Knoxville, Tenn., and New Orleans, La.

Mary Garden has sung at the Manhattan Opera this season 10 times in "Salome"; "Jongleur" and "Thais," 7 each; "Louise," 5; "Pelleas and Melisande," 4. In Philadelphia she did "Jongleur" and "Thais" 5 times each; "Salome," 3; "Louise," 2, and "Pelleas," 1. In Boston she is scheduled for "Pelleas" and "Thais" twice each, and "Jongleur" once.

In addition to his services as conductor of the New Philharmonic Society next year Mahler will conduct a series of performances at the Metropolitan Opera House, which will probably not exceed fifteen in all.

Paderewski went to the Ringling Brothers circus at Madison Square Garden last week before he sailed for Europe. He occupied box 13, but declared he was not superstitious.

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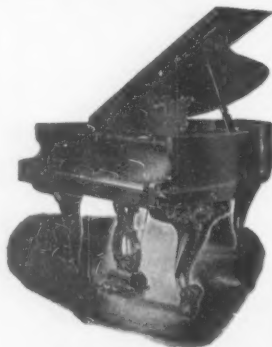
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